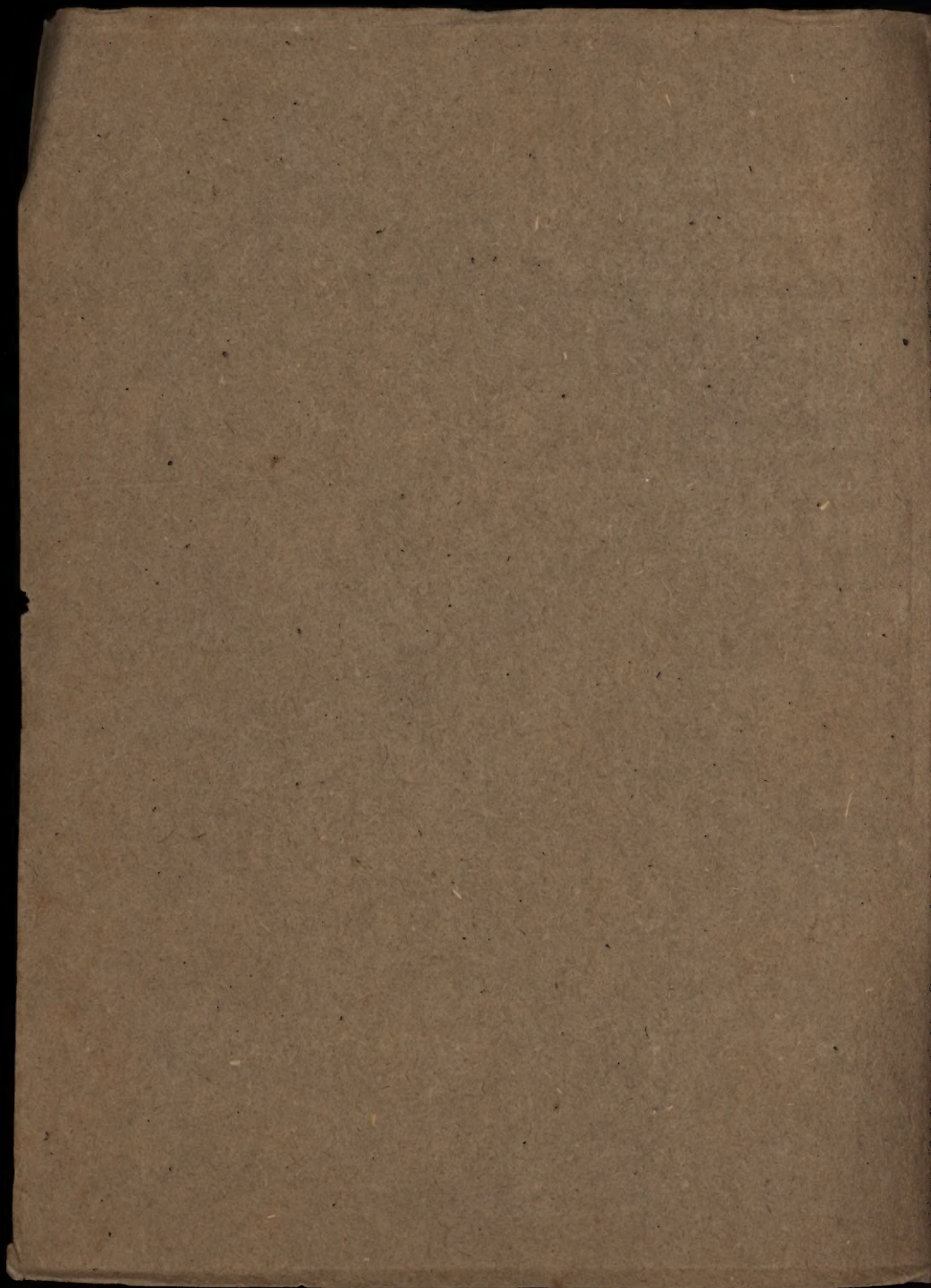


CATALOGUE OF
PLATINOTYPE
REPRODUCTIONS
OF PICTURES &c.
PHOTOGRAPHED
AND SOLD BY
MR. HOLLYER
No. 9 PEMBROKE
SQ^R. LONDON W.

1902

Price One Shilling.



IMPORTANT
BRITISH
PICTORIALIST

FREDERICK HOLLYER.
FREDERICK T. HOLLYER.

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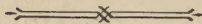
1902.

NOTE.—This Catalogue cancels all others.

The Galleries are open to Visitors from 10 a.m. to 6 p.m.
and on Mondays from 10 a.m. to 10 p.m.

The Studio is arranged for Portraiture on Mondays only.

An appointment is advisable.



The reproductions recently added to this catalogue are some of Botticelli's and other masters' works in the Florentine Galleries. Troyon's "Sunrise," Corot's "Dance of the Nymphs," Millett's "Gleaners" and "Spring" in the Louvre. The two lunettes by Fillipo Lippi in the National Gallery, "St. John with Saints" and "The Annunciation." The Duke of Gloucester, by Sir Joshua Reynolds, at Trinity College, Cambridge; D. G. Rossetti's "Astarte Syriaca" in the Manchester Corporation Gallery; Holman Hunt's "Two Gentlemen of Verona" in the Art Museum, Birmingham; G. F. Watts' "Greed and Labour" and "Trifles Light as Air"; "Hounds in Leash" by Harry Bates. John Collier's portraits of Darwin and Huxley in the National Portrait Gallery. John Morley, Goldwin Smith, and others by F. Sandys; and several portraits of interest by various artists.

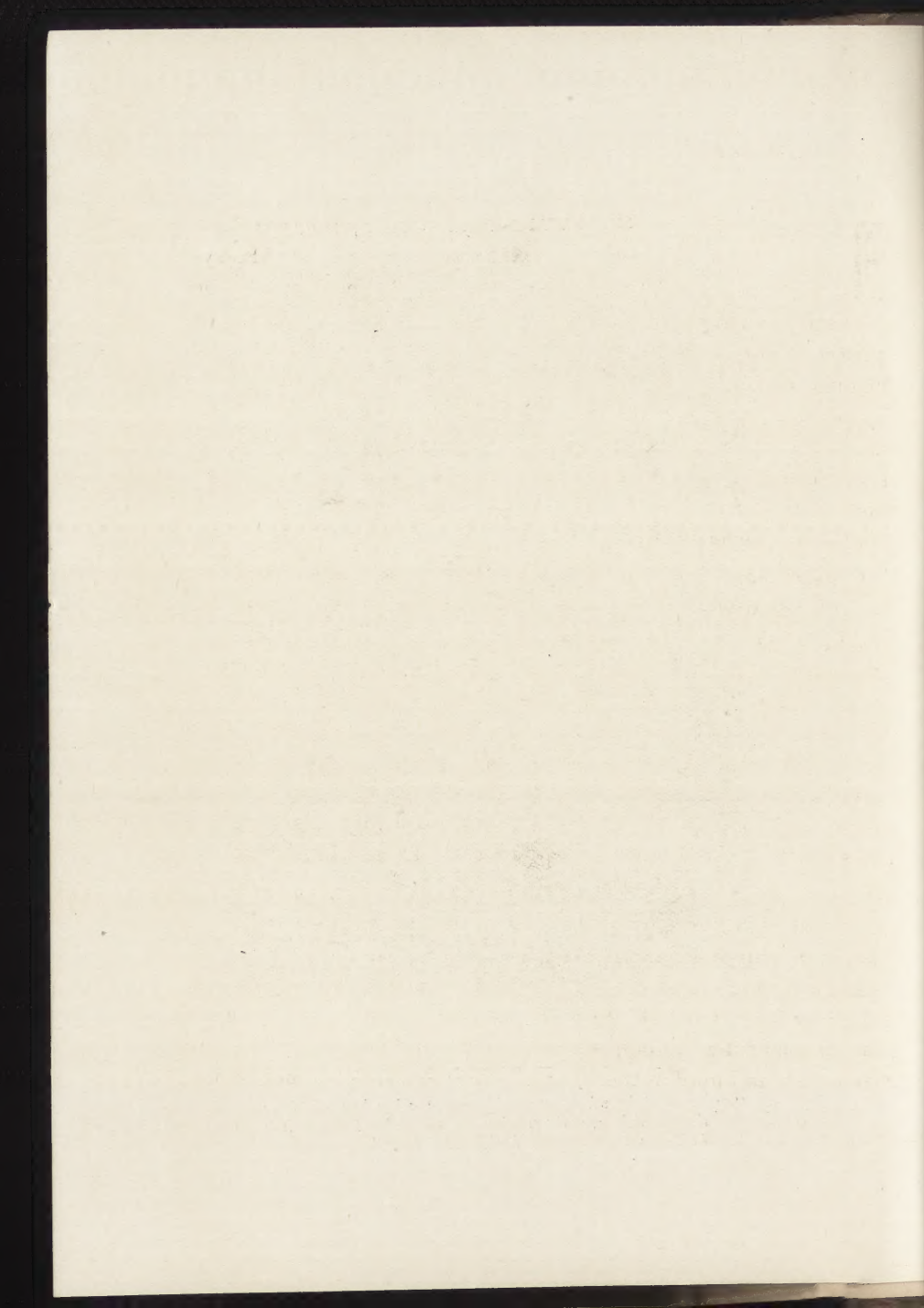
Sir EDWARD BURNE-JONES, Bart.



213—214.

THE MERCIFUL KNIGHT.

"Of a Knight who forgave his enemy when he might have destroyed him, and how the image of Christ kissed him in token that his acts had pleased God."



IN asking me to preface the Catalogue of his Platinotype Reproductions with a foreword presumably critical, Mr. Hollyer has laid no light burden upon a friend's shoulders. Work nearly perfect can hardly gain from criticism obviously imperfect. For a generation or longer, photography, vociferously clamouring for recognition among the arts creative, has not yet made good its claim thereto. This much, at least we must all allow, but that it has taken assured rank among the scarcely less noble arts reproductive is as surely to be admitted, and the universality of this admission is in no small measure due to the life toil of Frederick Hollyer.

Consider for a moment the place held in the sacred sisterhood by reproductive art. From the days of Aldgraver, Durer, and Mark Antonio, to those of Earldom and even Cousins, it has been recognized that, whether it be by graver, by burin, by roulette, or by etching needle, to worthily translate into the language of black and white such beauty of colour as well as of form as is to be found in the work of a great painter, demands powers falling but a hair's breadth short of actual creative faculty. Not seldom, indeed, the original has been so glorified and transmuted to its artistic advantage by the genius of the translator that the copy has exceeded in artistic value the original.

It must be borne in mind that the art of the engraver is but to one extent only mechanical, and that intellect and artistic feeling must, if the work is to be worthy, guide every line, every stroke, and every dot. It is only by this bestowal upon the reproduction of a portion of the reproducer's personality that picture-copying has in the past, and may in the future, be elevated from a mechanical

process to an artistic method. It is in this respect, I think, that Mr. Hollyer's work is especially heedworthy. At first glance it would seem as though photographic reproduction could hardly be placed in the same category as that containing the names of the great men whom I have just mentioned. But in the interesting series of reproductions hereafter catalogued, there is, to me at least, abundant evidence that apart from all questions of technical excellence, there is to be found in each example, however wide apart may have been the methods of the original creators, the strenuous note of the photographer's own individuality. Herein his art is most apparent, and the more so that in each case it harmonises with and makes no discord with the exemplar. As I have pointed out, upon another occasion, it boots not to inquire how this personal element can assert itself in defiance of what would appear to be in the rigid bonds of so purely scientific and mechanical a process as the copying of a picture by photographic methods. Those, however, who are in a measure acquainted with the practical procedure of photography, and now-a-days these are no few, may be reminded that there are three points at least in that procedure at which the artistic individuality of the operator may over-ride his mechanical limitations, namely the focussing, the developing, and the manipulation of the printing from the negative.

The charge, then, has, and not without foundation, been brought against Mr. Hollyer's reproductions that there is in them not only the original artist but a suggestion of Mr. Hollyer himself, and this in spite of the fact that there is absolutely no re-touching of the negative. So far from looking on this as a defect, it seems to me to be the differentiating touch which elevates his work from a process into an art.

HORACE TOWNSEND.



N° 8



N° 6



N° 22



N° 23, 45 & 164,



N° 34



N° 7, 11 & 172.



N° 35



N° 1, 47 & 155



N° 3, 18
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N° 23 & 135



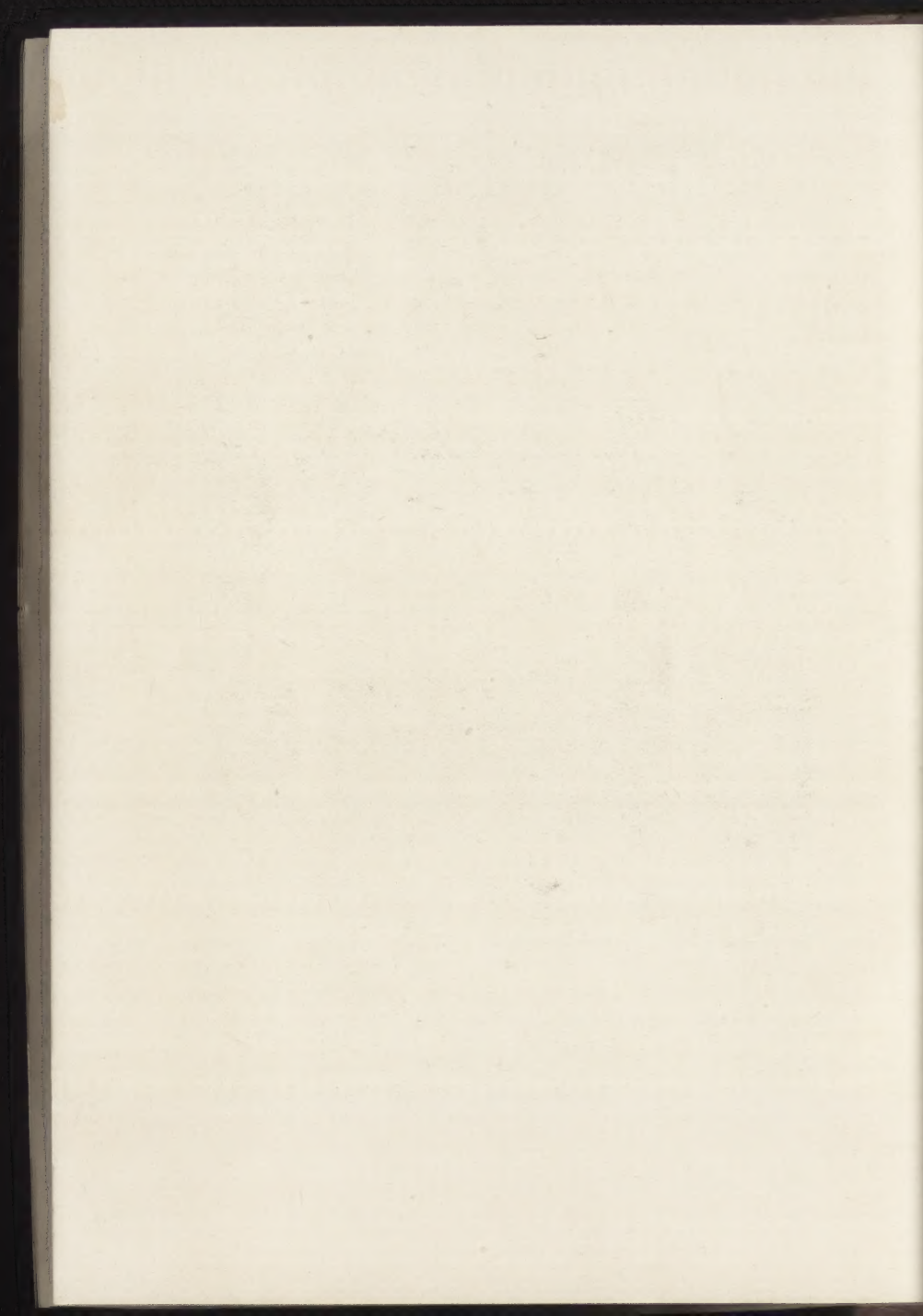
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N° 15



N° 9, 14 & 154



SIR
EDWARD
BURNE-
JONES,
BART.

It is luckily too late in the day now to discuss in any controversial fashion the art of Sir Edward Burne-Jones. Holding fast throughout his long career to the ideals of his youth with a tenacity that of itself has extorted the admiration even of those to whom that ideal has seemed a somewhat narrowed one, he has not only reaped the more directly personal rewards of fame and material success,

but has impressed himself indelibly upon the art of his generation. He has done more than this. He has helped more than any other, with the possible exception of his friend William Morris, to place England, in one branch of living art at all events, at the head of the nations. For the principles of decorative art and the most satisfying application thereof the nations to-day look to us for guidance, and it is not too much to say that were it not for Sir Edward Burne-Jones, it is only the first portion of this proposition which would be proved. It is he alone who has carried into effect most completely and admirably those principles which are the very essence and life-blood of decorative painting. It is of course by his markedly individual scheme of colouring that the genius of Burne-Jones is in the first place recognisable, but it needs only a casual study of the monotint reproductions of his many works to convince one that the mystic beauty of his line rivals to no small an extent the sensuous opulence of his colour. Those purblind critics who have refused to him the merit of draughtsmanship should con that series of pencil and chalk studies of which Mr. Hollyer has given us such marvellous versimilitudes, to be convinced that there are few draughtsmen of the day who can be compared to him. That in the opinion of many Mr. Hollyer has found his greatest success as a picture translator in his reproductions of Burne-Jones, leads me to believe that draughtsmanship, composition, sense of proportion in values, outweigh in decorative value the most beautiful of colour schemes. "Love among the Ruins," "Venus's Looking Glass," "Faith," "Hope," "Charity," "Merciful Knight," and even "The Days of Creation," to mention but a random few out of the wealth of examples here catalogued, are as decorative and well-nigh as beautiful in their monotint reproductions as in the iridescent loveliness of the originals.

H. T.

Mr. HOLLYER desires to express his deep sense of obligation to Her Most Gracious Majesty the Queen, for the permission to reproduce the Holbein portraits, and to Lord Battersea, to the Earl of Carlisle, to R. H. Benson, Esq., to W. R. Moss, Esq., to Alexander Henderson, Esq., to Graham Robertson, Esq., to Mrs. William Coltart, to George Macmillan, Esq., and the Master of Trinity College, Cambridge, for the ready and sympathetic courtesy with which they have placed their valuable pictures at his disposal.

PLATINOTYPE REPRODUCTIONS
OF WORKS BY
SIR EDWARD BURNE-JONES, BART.

No.		SIZE.	PRICE UNMOUNTED.		
			£	s.	d.
1	Hope	13 × 5	0	5	0
2	The same (half length)	14½ × 11½	0	7	6
3	Temperantia.. .. .	13 × 5	0	5	0
4	The same (half length)	13 × 9½	0	7	6
5	Pyramus and Thisbe (3 pictures)	12 × 8½	0	15	0
6	Pan and Psyche	12 × 10	0	7	6
7	Venus' Looking Glass	7½ × 12	0	5	0
8	Beatrice	13 × 9½	0	7	6
9	Faith	13½ × 4½	0	5	0
10	Day	13½ × 5½	0	5	0
11	Night	13½ × 5½	0	5	0
12	Spring	13½ × 5½	0	5	0
13	Summer	13½ × 5½	0	5	0
14	Autumn	13½ × 5½	0	5	0
15	Winter	13½ × 5½	0	5	0
16	Nativity (design for bronze relief)	8½ × 13	0	5	0
18	Mary Magdalene at the Sepulchre	8 × 14	0	7	6
19	Head of Fortune	14 × 11½	0	7	6
20	Call of Perseus (1st design)	12 × 10	0	7	6
21	Perseus and the Sea Maidens (3rd design)	12 × 10	0	7	6
22	Spring	13½ × 9	0	7	6
23	The Days of Creation (6 pictures)	13½ × 4½	1	10	0
24	Luna	13½ × 9½	0	7	6
25	Love and the Pilgrim—Pencil	7 × 14	0	7	6
26	Romance of the Rose—Love and Beauty, Pencil	10½ × 13½	0	7	6



N° 52, 138 & 141



N° 93



N° 60, 93 & 142



N° 43 & 133



N° 171



N° 45



N° 44 & 120



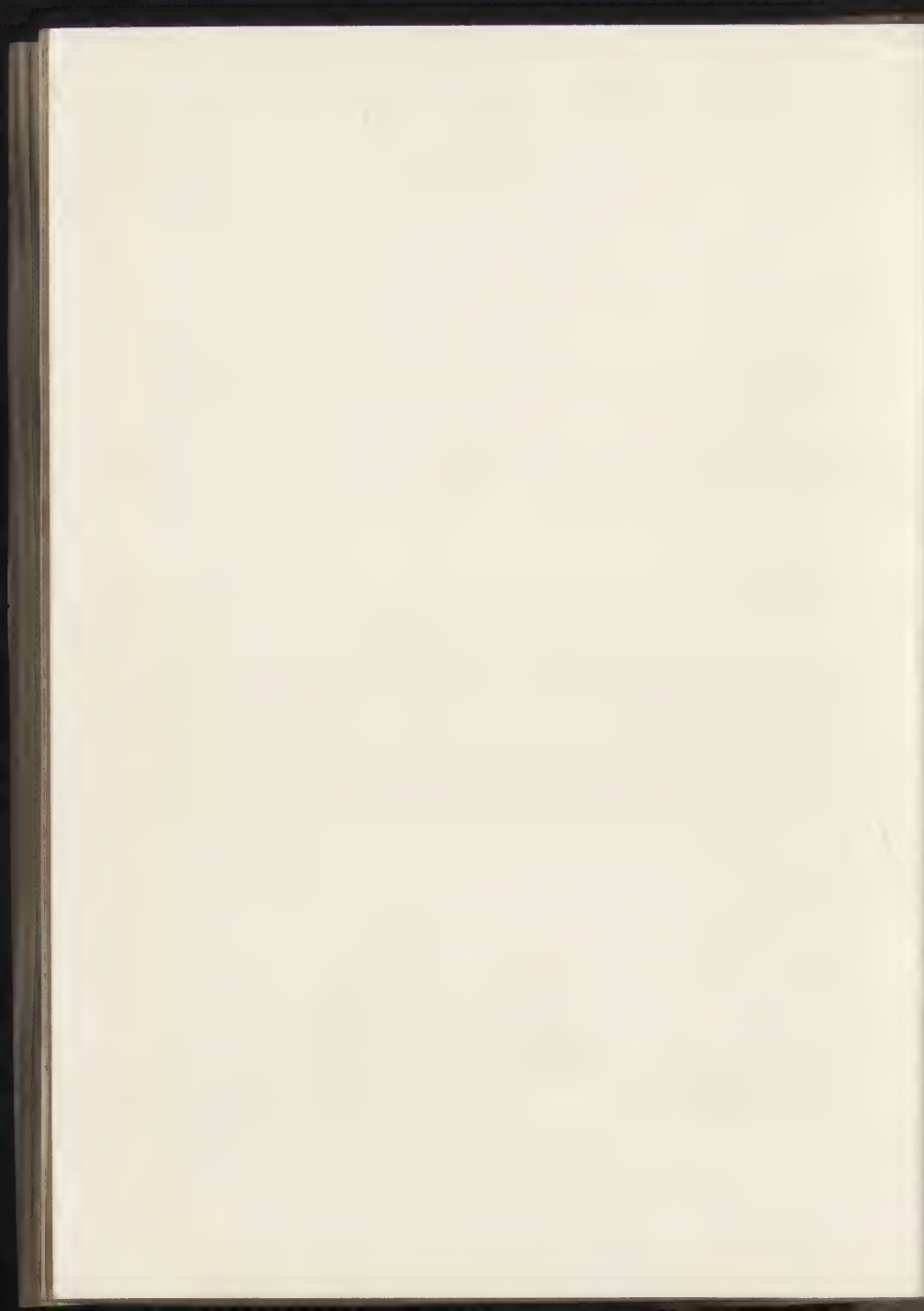
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N° 56 & 61



N° 124, 127 & 142



SIR E. BURNE-JONES, BART.—CONTINUED.						PRICE UNMOUNTED.		
No.					Size.	£	s.	d.
27	Romance of the Rose—Courtesy and Frankness, pencil	10 $\frac{1}{2}$ × 10 $\frac{1}{2}$				0	7	6
28	Do. do. Wealth and Charity, do.	10 $\frac{1}{2}$ × 10 $\frac{1}{2}$				0	7	6
29	Song of Solomon—Design, Pencil.	12 $\frac{1}{2}$ × 6 $\frac{1}{2}$				0	5	0
30	Do. do. The Winds	12 $\frac{1}{2}$ × 7				0	5	0
31	Do. do. Garden Enclosed	12 $\frac{1}{2}$ × 7				0	5	0
32	Do. do. The Dream	12 $\frac{1}{2}$ × 7				0	5	0
33	Do. do. Spring	12 $\frac{1}{2}$ × 7				0	5	0
34	Phyllis and Demophoon	13 $\frac{1}{2}$ × 6 $\frac{3}{4}$				0	5	0
35	Love disguised as Reason	12 $\frac{1}{2}$ × 6				0	5	0
36	The Seasons—4 Designs	13 × 4 $\frac{1}{2}$ ea.				0	5	0
37	St. George and the Dragon—6 Designs, Pencil..	various.				1	2	6
38	Study for the Masque of Cupid—Pencil	6 $\frac{3}{4}$ × 13 $\frac{1}{2}$				0	7	6
39	Romance of the Rose—Design, Pencil..	9 $\frac{1}{2}$ × 12 $\frac{3}{4}$				0	7	6
40	The Beguiling of Merlin	20 × 11 $\frac{3}{4}$				0	12	0
41	The same (a portion)	17 $\frac{3}{4}$ × 22				0	15	0
42	Dies Domini—a circle	17 $\frac{1}{2}$				0	12	0
43	The Wheel of Fortune	20 × 10				0	10	6
44	The Golden Stairs	20 × 8 $\frac{1}{2}$				0	10	6
45	The Feast of Peleus	7 $\frac{1}{2}$ × 22 $\frac{1}{2}$				0	10	6
46	The Hours	9 $\frac{1}{2}$ × 22 $\frac{1}{2}$				0	12	0
47	Hope..	20 × 7 $\frac{1}{2}$				0	10	6
48	Temperantia..	20 × 7 $\frac{1}{2}$				0	10	6
49	The Days of Creation (6 pictures)	20 × 7 ea.				0	10	6
50	Philip Comyns Carr	13 $\frac{1}{2}$ × 9				0	7	6
51	Venus' Looking Glass	12 $\frac{1}{2}$ × 20 $\frac{1}{2}$				0	12	0
52	Study of a Head	13 $\frac{3}{4}$ × 11				0	7	6
53	Do,	11 × 13 $\frac{3}{4}$				0	7	6
54	Lid of Piano	12 × 7				0	5	0
55	Do.	12 × 7				0	5	0
56	Love among the Ruins	13 × 20 $\frac{1}{2}$				0	12	0
57	Mary Magdalene at the Sepulchre	11 $\frac{3}{8}$ × 21 $\frac{3}{8}$				0	12	0
58	Sea Nymph	16 $\frac{1}{2}$ × 16 $\frac{1}{2}$				0	12	0
59	Wood Nymph	16 $\frac{1}{2}$ × 16 $\frac{1}{2}$				0	12	0
60	Sibylla Delphica	35 $\frac{3}{4}$ × 14 $\frac{1}{2}$				1	10	0

SIR E. BURNE-JONES, BART.—CONTINUED.

No.	SIZE.	PRICE UNMOUNTED.		
		£	s.	d.
61 Love among the Ruins	22 $\frac{3}{4}$ × 36	2	2	0
62 The Backgammon Players	21 $\frac{3}{4}$ × 38	2	2	0
63 Dies Domini—a circle	26 $\frac{1}{2}$	2	2	0
64 Paderewski (a portrait of)	12 × 10 $\frac{3}{4}$	0	7	6
65 The Tree of Life (a design for mosaic)	9 $\frac{3}{4}$ × 13	0	7	6
66 Pelican (a design for glass)	13 $\frac{3}{4}$ × 4 $\frac{1}{2}$	0	5	0
67 The Backgammon Players.. .. .	11 $\frac{1}{2}$ × 19 $\frac{3}{4}$	0	12	0
68 The Story of Orpheus—The Garden—a circle.. .. .	9 $\frac{3}{4}$	0	5	0
69 Do do. The Garden Poisoned—a circle	9 $\frac{3}{4}$	0	5	0
70 Do. do. The Gate of Hell do...	9 $\frac{3}{4}$	0	5	0
71 Do. do. The Door Keeper do...	9 $\frac{3}{4}$	0	5	0
72 Do. do. Across the Flames I. do...	9 $\frac{3}{4}$	0	5	0
73 Do. do. do. do. II. do...	9 $\frac{3}{4}$	0	5	0
74 Do. do. The House of Pluto	9 $\frac{3}{4}$ × 23	0	12	0
75 Do. do. The Regained Lost I.—a circle	9 $\frac{3}{4}$	0	5	0
76 Do. do. do. do. II. do...	9 $\frac{3}{4}$	0	5	0
77 Do. do. do. do. III. do...	9 $\frac{3}{4}$	0	5	0
78 Do. do. The Death of Orpheus	9 $\frac{3}{4}$ × 18	0	10	6
79 Danæ, Study for	13 $\frac{1}{2}$ × 11	0	7	6
80 Sponsa de Libano, Study	12 $\frac{1}{2}$ × 9 $\frac{3}{4}$	0	7	6
81 The Heart of the Rose	8 $\frac{3}{4}$ × 12 $\frac{1}{4}$	0	7	6
82 The Pilgrim at the Gate of Idleness	9 × 12 $\frac{1}{4}$	0	7	6
83 Romance of the Rose—Love and Beauty, Pencil	15 $\frac{1}{2}$ × 20 $\frac{1}{2}$	0	12	0
84 Do. Do. Courtesy and Frankness, do.	15 $\frac{1}{2}$ × 15 $\frac{1}{2}$	0	12	0
85 Do. Do. Wealth and Charity, do.	15 $\frac{1}{2}$ × 15 $\frac{1}{2}$	0	12	0
87 The Heart of the Rose	14 $\frac{3}{4}$ × 20 $\frac{3}{4}$	0	12	0
88 The Pilgrim at the Gate of Idleness	14 $\frac{3}{4}$ × 20 $\frac{1}{2}$	0	12	0
89 Norse Window (6 designs) the set	—	0	12	0
90 Edinburgh Window (6 designs) the set	—	0	12	0
91 Mosaic, Apse, American Church, Rome	15 × 20	0	12	0
92 Flamma Vestalis	13 $\frac{1}{2}$ × 5	0	5	0
93 Sibylla Delphica	13 × 5 $\frac{1}{8}$	0	5	0
94 Perseus and Graiæ (2nd design)	11 $\frac{1}{4}$ × 12 $\frac{3}{8}$	0	7	6
95 Perseus and Medusa (4th design)	12 × 10 $\frac{1}{2}$	0	7	6

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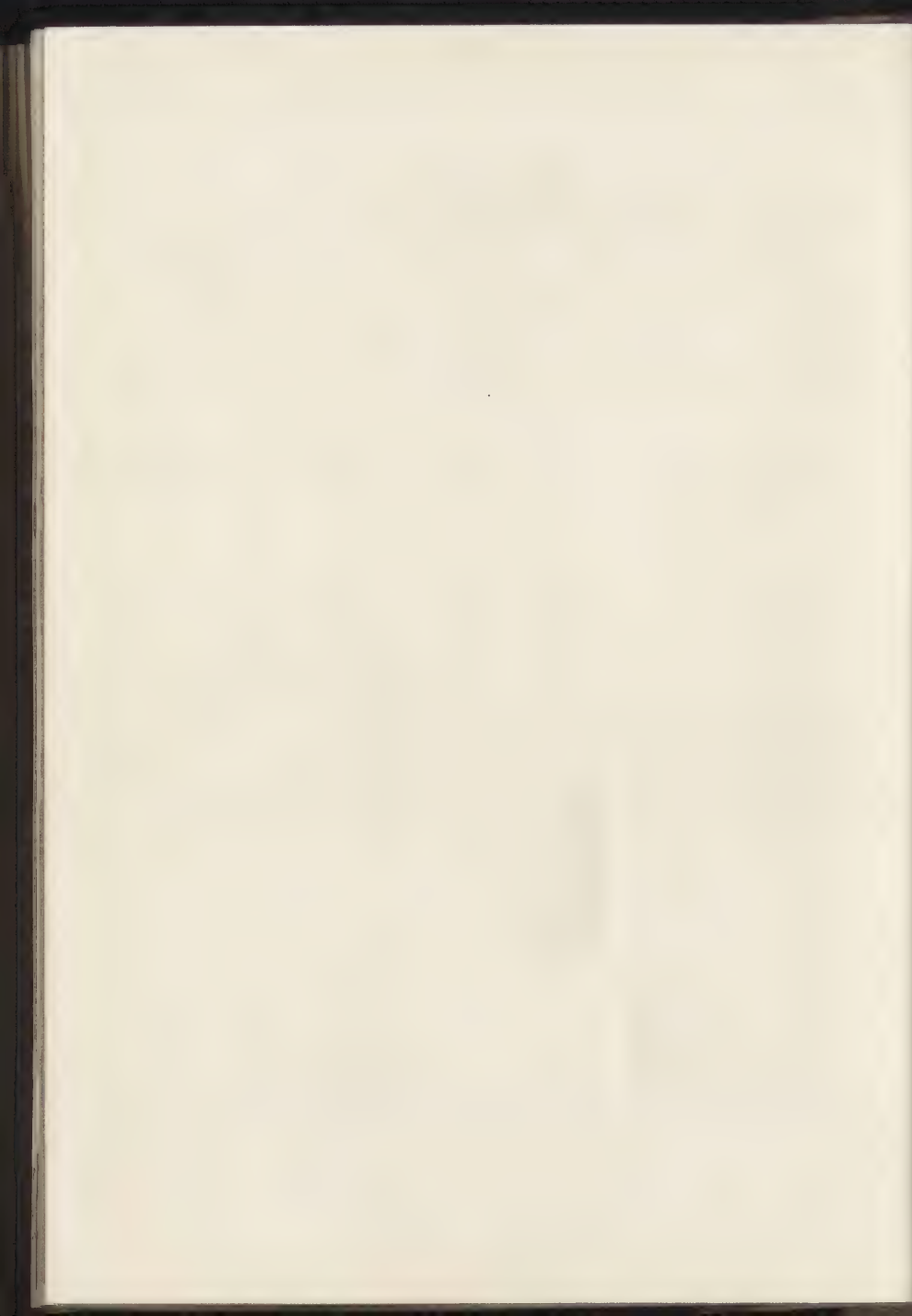
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SIR E. BURNE-JONES, BART.—CONTINUED.

SIR E. BURNE-JONES, BART.—CONTINUED.						SIZE.	PRICE UNMOUNTED	
No.							£	s. d.
96	Perseus and Medusa (5th design)	..	..	..	..	12 X 10 $\frac{1}{2}$	0	7 6
97	The Doom Fulfilled (7th design)	..	..	..	..	12 X 10	0	7 6
98	The Rock of Doom (6th design)	..	..	..	..	12 X 10	0	7 6
99	The Baleful Head (8th design)	..	..	..	..	12 X 10	0	7 6
100	Do. do. (a portion)	..	..	..	..	11 $\frac{1}{2}$ X 14 $\frac{1}{2}$	0	7 6
101	Uriel (design for mosaic)..	..	..	..	..	13 $\frac{1}{2}$ X 7	0	5 0
102	Michael do.	..	..	..	..	13 $\frac{1}{2}$ X 9	0	5 0
103	Gabriel do.	..	..	..	..	13 $\frac{1}{2}$ X 7	0	5 0
104	Chemuel do.	..	..	..	..	13 $\frac{1}{2}$ X 7	0	5 0
105	Zophiel do.	..	..	..	..	13 $\frac{1}{2}$ X 7	0	5 0
106	Perseus and Atlas..	..	..	..	..	10 $\frac{1}{2}$ X 13	0	7 6
107	Perseus and Graiæ	..	..	..	..	10 X 14	0	7 6
108	Evening Star	..	..	..	..	12 $\frac{3}{8}$ X 8 $\frac{7}{8}$	0	7 6
109	Morgan le Fay	..	..	..	..	13 $\frac{3}{4}$ X 7	0	5 0
110	Cupid's Forge	..	..	..	..	9 X 13 $\frac{1}{2}$	0	7 6
111	Cupid and Psyche	..	..	..	..	13 $\frac{1}{2}$ X 10 $\frac{1}{2}$	0	7 6
112	Peacock (design for monument)	..	..	..	..	20 $\frac{1}{2}$ X 8	0	10 6
113	The Annunciation	..	..	..	..	20 X 8 $\frac{1}{2}$	0	10 6
114	The Angel Gabriel (portion of Annunciation)	..	..	..	..	14 X 11 $\frac{1}{2}$	0	7 6
115	The Virgin Do. do.	..	..	..	..	14 X 10	0	7 6
116	Circe	..	..	..	..	13 $\frac{3}{4}$ X 20	0	12 0
117	The Story of Pygmalion (The Heart desires)	..	..	..	..	13 $\frac{1}{2}$ X 10	0	7 6
118	Do. do. (The Hand refrains)	..	..	..	..	13 $\frac{1}{2}$ X 10	0	7 6
119	Do. do. (The Godhead fires)	..	..	..	..	13 $\frac{1}{2}$ X 10	0	7 6
120	Do. do. (The Soul attains)	..	..	..	..	13 $\frac{1}{2}$ X 10	0	7 6
122	Sibylla Delphica (a portion)	..	..	..	..	19 X 13	0	12 0
123	Dies Domini—a circle	..	..	..	..	11 $\frac{1}{4}$	0	5 0
124	Caritas	..	..	..	..	20 X 9	0	10 6
125	The Tower of Brass	..	..	..	..	13 X 6 $\frac{1}{2}$	0	5 0
126	Fortitude	..	..	..	..	12 $\frac{3}{4}$ X 5 $\frac{1}{2}$	0	5 0
127	Caritas	..	..	..	..	13 $\frac{1}{4}$ X 6	0	5 0
128	Circe	..	..	..	..	9 X 13	0	7 6
129	The Golden Stairs	..	..	..	..	36 $\frac{1}{2}$ X 15 $\frac{1}{2}$	2	2 0
130	The Annunciation	..	..	..	..	36 X 14 $\frac{3}{4}$	2	2 0

SIR E. BURNE-JONES, BART.—CONTINUED.

No.	SIZE.	PRICE.		
		UNMOUNTED.		
		£	s.	d.
131 Flamma Vestalis	36 × 13	1	10	0
132 Caritas	36½ × 16½	2	2	0
133 Wheel of Fortune	36 × 17½	2	2	0
134 Venus' Bath	20 × 7½	0	10	6
135 Study for the Masque of Cupid	11¾ × 23¾	0	12	0
136 Building the Temple	16¾ × 16	0	12	0
137 Nativity (Birmingham)	20¾ × 8½	0	10	6
138 Crucifixion (do.)	20¾ × 8½	0	10	6
139 Nativity (Torquay)	8¼ × 13¾	0	7	6
140 King and Shepherd (do.)	8¼ × 13¾	0	7	6
141 Flamma Vestalis	20 × 7	0	10	6
142 Sibylla Delphica	20 × 7¾	0	10	6
143 Sidonia von Bork	11 × 6½	0	5	0
144 Faith	20 × 7	0	10	6
145 Angel with Cymbals	12 × 9½	0	5	0
146 Faith (half length)	14½ × 11½	0	7	6
147 Study	13½ × 9½	0	5	0
149 Wood Nymph	10¾ × 10¾	0	5	0
150 Sea Nymph	10¾ × 10¾	0	5	0
151 Angel	12 × 9¾	0	5	0
152 Le Chant d'Amour	9¾ × 13½	0	7	6
153 Le Chant d'Amour	14¾ × 19½	0	12	0
154 Faith	35½ × 12½	1	10	0
155 Hope	35½ × 12½	1	10	0
156 Wood Nymph	26½ × 26½	2	2	0
157 Sea Nymph	26½ × 26½	2	2	0
158 Circe	25 × 36	2	2	0
159 Angel	28½ × 23½	2	2	0
160 Star of Bethlehem	24 × 36	2	2	0
161 Do. do.	14 × 21	0	12	0
162 Sponsa de Libano	35 × 17½	2	2	0
163 Do. do.	12½ × 6½	0	5	0
164 Days of Creation (6 pictures)	35½ × 12½	9	0	0
165 Love and the Pilgrim—pencil design	10½ × 21	0	12	0



N° 158



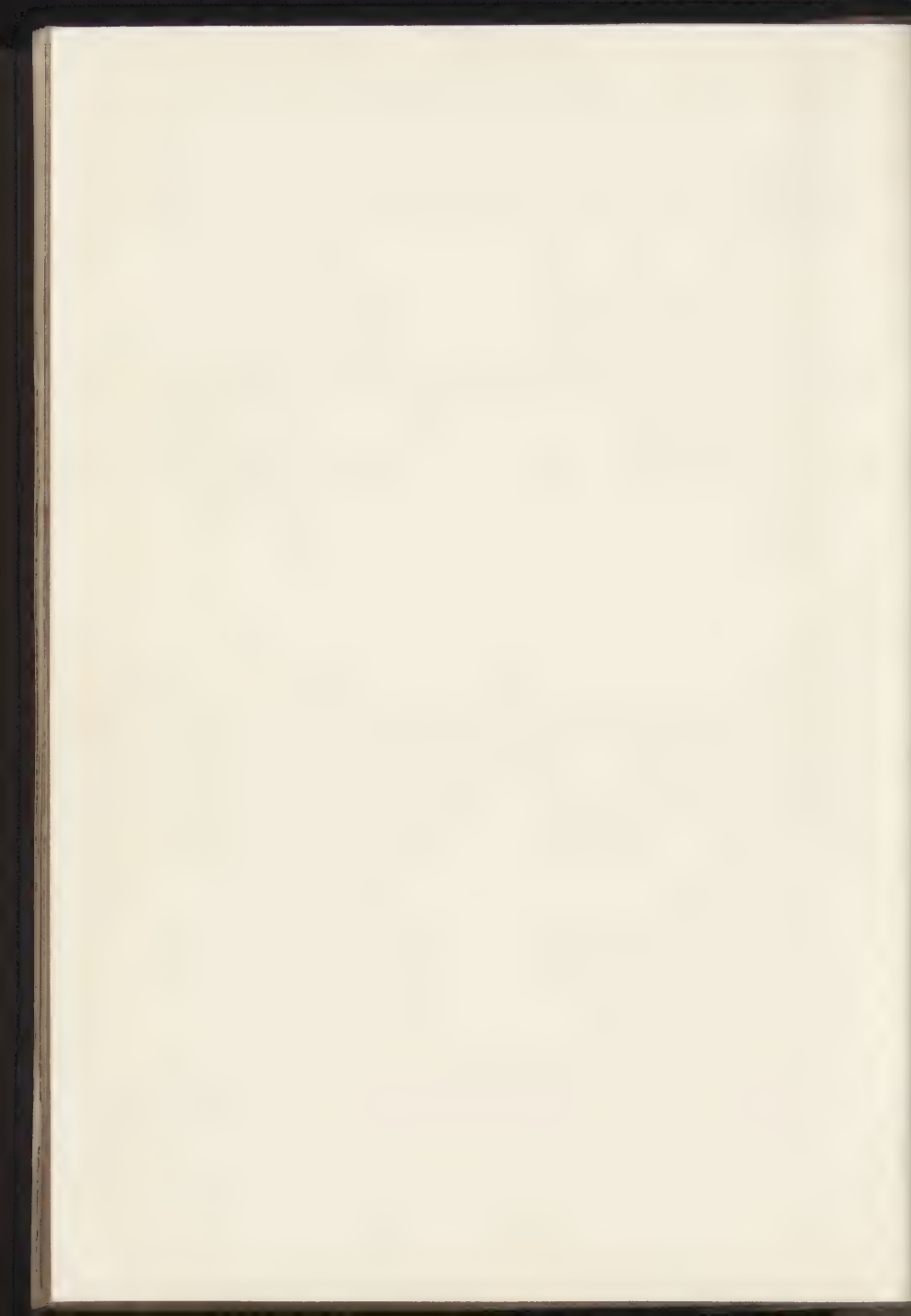
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N° 163



SIR E. BURNE-JONES, BART.—CONTINUED.

No.							SIZE.	PRICE UNMOUNTED.		
								£	s.	d.
166	Miss Gaskell	13 × 7	0	5	0
167	Vespertina Quies	..	..	..	..	..	13 × 7 $\frac{1}{2}$	0	7	6
168	Do. do.	..	..	..	..	..	20 $\frac{1}{8}$ × 11 $\frac{1}{2}$	0	12	0
169	St. Barbara, St. Dorothea, and St. Agnes	..	..	..	..	..	16 $\frac{1}{2}$ × 16 $\frac{1}{2}$	0	12	0
170	Do. do.	..	..	..	..	..	9 $\frac{3}{4}$ × 9 $\frac{3}{4}$	0	5	0
171	The Mill	..	..	..	..	..	10 × 21 $\frac{3}{4}$	0	12	0
172	Venus' Looking Glass	..	..	..	..	..	21 $\frac{1}{2}$ × 35 $\frac{1}{2}$	2	2	0
173	Dorothy Drew	..	..	..	..	..	11 $\frac{3}{4}$ × 6 $\frac{1}{2}$	0	5	0
174	Do.	..	..	..	..	..	20 $\frac{1}{2}$ × 11	0	12	0
175	The Fall of Lucifer	..	..	..	..	..	13 × 6 $\frac{3}{8}$	0	5	0
176	Do.	..	..	..	..	..	37 $\frac{1}{2}$ × 18 $\frac{7}{8}$	2	2	0
178	The Flower of God	..	..	..	..	..	12 $\frac{1}{4}$ × 10 $\frac{1}{2}$	0	7	6
179	Green Summer	..	..	..	..	..	8 × 13 $\frac{1}{2}$	0	7	6
180	Star of Bethlehem	..	..	..	..	..	9 × 13 $\frac{1}{2}$	0	7	6
181	Temperantia	..	..	..	..	..	36 × 13 $\frac{1}{2}$	1	10	0
182	Study for the Masque of Cupid II.	..	..	..	..	..	12 × 22	0	12	0
183	Study (Pencil)	..	..	..	..	..	19 $\frac{1}{4}$ × 13 $\frac{1}{4}$	0	15	0
184	Aurora	..	..	..	..	..	20 × 8 $\frac{1}{2}$	0	10	6
185	The Dream of Sir Launcelot at the Chapel of the Holy Grail	..	..	..	..	..	15 $\frac{3}{4}$ × 19	0	12	0
186	Study for the Masque of Cupid II.	..	..	..	..	..	6 × 12 $\frac{7}{8}$	0	7	6
187	Study	..	..	..	..	..	13 $\frac{1}{2}$ × 9 $\frac{1}{2}$	0	7	6
188	Aurora	..	..	..	..	..	12 $\frac{3}{4}$ × 5 $\frac{1}{2}$	0	5	0
190	Twelve designs for the books of the Æneid, each	..	..	..	..	..		0	4	0
191—8	Studies of Heads (pencil), each	..	..	..	..	..		0	15	0
199—200	do. do. (on brown paper), each	..	..	..	..	..		0	10	6
201	Gawain (study for tapestry)	..	..	..	..	..	13 $\frac{3}{8}$ × 8 $\frac{1}{2}$	0	7	6
202	Launcelot do.	..	..	..	..	..	13 $\frac{1}{2}$ × 9	0	7	6
205	Lamorak do.	..	..	..	..	..	13 × 8 $\frac{3}{4}$	0	7	6
203—4	Studies for Tapestry, each	..	..	..	..	..		0	5	0
206—9	Knights (Studies for Tapestry), each	..	..	..	..	..		0	5	0
210	The Rape of Persephone (pencil)	..	..	..	..	..	6 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0	5	0
211	Aurora	..	..	..	..	..	36 × 15 $\frac{1}{4}$	2	2	0

SIR E. BURNE-JONES, BART.—CONTINUED.										SIZE.	PRICE UNMOUNTED.		
No.											£	s.	d.
212	Custos Martyrum ..	..	..	..	..	..	..	..	..	12 $\frac{3}{4}$ × 4 $\frac{1}{2}$	0	5	0
213	The Merciful Knight	..	..	..	..	..	..	..	..	20 $\frac{1}{4}$ × 14	0	15	0
214	Do. do.	..	..	..	..	..	..	..	..	34 × 23 $\frac{1}{2}$	2	2	0
216	St. George ..	..	..	..	..	..	..	..	..	13 $\frac{1}{4}$ × 4	0	5	0
217	Clara Von Bork ..	..	..	..	..	..	..	..	..	12 $\frac{1}{2}$ × 6 $\frac{1}{2}$	0	5	0
218	Le Chant d'Amour	..	..	..	..	..	..	..	..	24 × 33	2	2	0
219	The Prioress' Tale	..	..	..	..	..	..	..	..	20 $\frac{1}{4}$ × 12 $\frac{1}{4}$	0	15	0
221	Merlin and Nimue	..	..	..	..	..	..	..	..	11 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6
222	The Prioress' Tale	..	..	..	..	..	..	..	..	13 × 8	0	7	6
223	Merlin and Nimue	..	..	..	..	..	..	..	..	19 $\frac{1}{2}$ × 15 $\frac{1}{2}$	0	15	0
224	The Pilgrim of Love	..	..	..	..	..	..	..	..	10 $\frac{1}{2}$ × 20 $\frac{3}{4}$	0	12	0
225	Elijah ..	..	..	..	..	..	..	..	..	19 $\frac{1}{2}$ × 7 $\frac{1}{2}$	0	10	6
226	The Hours..	..	..	..	..	..	..	..	..	15 $\frac{1}{2}$ × 36 $\frac{1}{2}$	2	2	0

CERTAINLY, so far as art is concerned, the most persistent note of this latter end of the nineteenth century is essentially iconoclastic. The idols of yester-e'en are cast into an ignominious corner of the temple, while those of to-day hold but tottering their places above the altar. Latterly, indeed, we have reached such a point of rapid change of our ideals, that the abasement of a reputation in one quarter actually synchronises with the strenuous upholding in another. The adored gods of one studio are the despised demons of its next-door neighbour. Thus it is that for a painter to be held in almost universal esteem by the followers of all schools implies a position well nigh unique. It is this position which may not unfairly be claimed for Mr. George F. Watts, R.A.

Nor is this pre-eminence of his an affair of yesterday. Those marvellous achievements of his, whereby he has become one of the acknowledged portraitists of the latter half of this century, themselves speak of the chronological range of his art, and remind us that while the middle-aged man of to-day was but an infant, Mr. Watts' reputation was already secured. He it is who alone among the moderns has caught some gleam of that glorious glow which enveloped the masters of the great schools of the past. He alone has achieved the supreme distinction of teaching through his art great and worthy lessons to his own generation and to posterity, without alloying the purity of that art with the dull metal of apparent didacticism.

It is no secret, indeed, that Mr. Watts regards himself not only as a painter, but as a teacher and a moralist, and yet—and herein reside his glory and his greatness—he never forgets that he is a painter first and foremost. If he had bestowed upon us nothing more than his "Hope," his "Love and Death," and his "Happy Warrior," he would have earned for himself a prominent place in our national regard. If he had, on the other hand painted no more than the series of portraits to which I have already referred—portraits which, thanks to his generosity, will be the cherished property of the nation—he would equally have earned his enduring reward. It needs but a glance at Mr. Hollier's reproductions of these portraits to convince one of their value to all whose love of country holds within its limits the men who have helped to make that country great.

H. T.

BY G. F. WATTS, R.A.

No.	SIZE.	PRICE.	
		UNMOUNTED.	£ s. d.
1 Prometheus	12½ × 9¾	0	7 6
2 Building the Ark	13¼ × 10¼	0	7 6
3 The Meeting of Jacob and Esau..	11½ × 10½	0	7 6
4 Esau	13 × 9	0	7 6
5 The Good Samaritan	12¾ × 8½	0	7 6
6 Idle Child of Fancy	13¾ × 8	0	7 6
7 Mischief	13½ × 6¾	0	7 6
8 The People who sat in Darkness..	9¾ × 13½	0	7 6
9 Mid-day Rest	9½ × 12¼	0	7 6
10 Genius of Greek Poetry	12¾ × 10½	0	7 6
12 Condottierre.. .. .	12¾ × 10½	0	7 6
13 Aspirations	13 × 9¼	0	7 6
14 Ophelia	12 × 10¼	0	7 6
15 The Happy Warrior	12½ × 10¾	0	7 6
16 Europa	10¼ × 11¾	0	7 6
17 Ariadne in Naxos	9¾ × 12¾	0	7 6
18 Hope	12¾ × 10	0	7 6
19 Good Luck to your Fishing	12 × 9½	0	7 6
21 Watchman	10½ × 7½	0	7 6
22 Arcadia	13¼ × 4¾	0	7 6
23 Fata Morgana	13½ × 6½	0	7 6
24 Lady with Mirror	12½ × 9¾	0	7 6
25 Daughter of Herodias	12¾ × 8½	0	7 6
26 Eve. Creation	13 × 6	0	7 6
27 Eve. Tempted	13 × 5¾	0	7 6
28 Eve. Repentant	13 × 6	0	7 6
29 Death and the Sick Man (study)..	13 × 9	0	7 6
30 Birth of Eve	13¼ × 4¾	0	7 6
31 Death of Abel (study)	13¼ × 6¼	0	7 6
32 Court of Death (ditto)	12½ × 8¾	0	7 6
33 Time, Death, and Judgment	13½ × 9¼	0	7 6
34 Garden of Zeus	10½ × 12½	0	7 6
35 When Poverty comes in at the Door ..	10½ × 13	0	7 6
36 Britomart	13¼ × 9¼	0	7 6



123



25494



27835



28496



43 59427



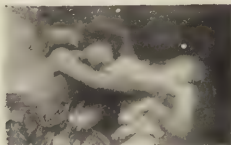
1115 44206



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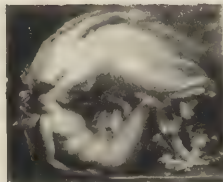
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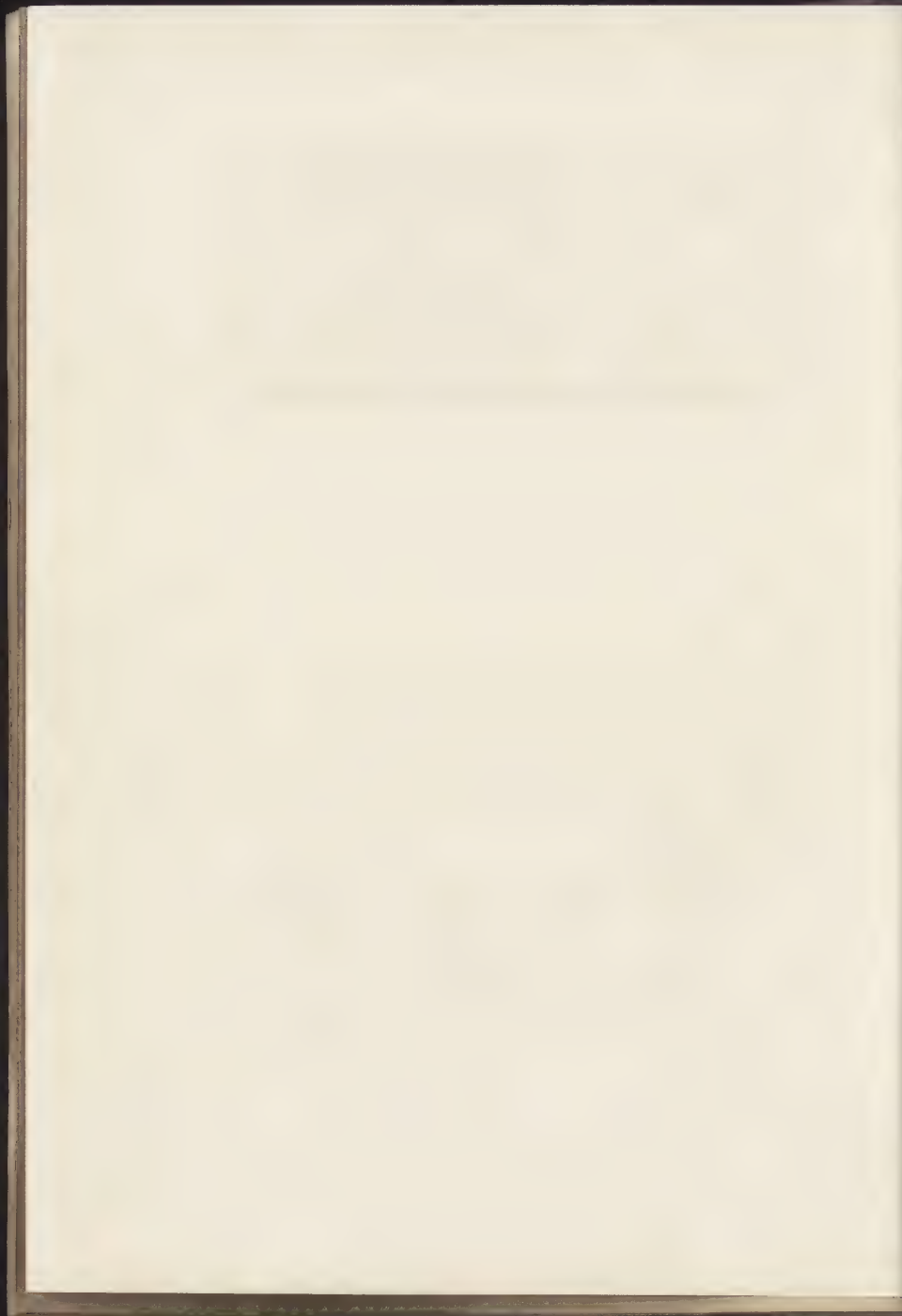
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G. F. WATTS, R.A.—CONTINUED.

No.	SIZE,	PRICE UNMOUNTED.	
		£	s. d.
37 Progress	$12\frac{5}{8} \times 6\frac{1}{2}$	0	7 6
38 Orpheus and Eurydice	$8 \times 12\frac{1}{2}$	0	7 6
39 Ariadne	$12\frac{1}{2} \times 10\frac{1}{2}$	0	7 6
40 B.C.	$7\frac{5}{8} \times 12$	0	7 6
42 Mammon	$13 \times 7\frac{1}{2}$	0	7 6
43 The Minatour	$13 \times 10\frac{1}{2}$	0	7 6
44 Daphne	$13\frac{1}{4} \times 4\frac{1}{4}$	0	7 6
45 Psyche	$13\frac{1}{4} \times 4\frac{1}{4}$	0	7 6
46 Love and Death	$13\frac{1}{2} \times 6\frac{1}{2}$	0	7 6
47 Love and Life	$12\frac{3}{4} \times 7$	0	7 6
48 The Rain it Raineth every Day	$10\frac{1}{2} \times 12\frac{1}{4}$	0	7 6
49 Endymion	$9\frac{3}{4} \times 12\frac{1}{4}$	0	7 6
50 Ganymede	12×10	0	7 6
51 A Prodigal	$13 \times 10\frac{3}{4}$	0	7 6
52 Conscience, the Dweller in the Innermost	13×9	0	7 6
53 Endymion (study)	$13\frac{1}{2} \times 6$	0	7 6
54 Irish Famine	$10\frac{1}{2} \times 11\frac{3}{4}$	0	7 6
55 Found Drowned	7×13	0	7 6
56 Under a Dry Arch	$10\frac{3}{4} \times 8$	0	7 6
57 The Seamstress	$12\frac{1}{2} \times 10\frac{1}{2}$	0	7 6
58 Dedicated to all the Churches (study)	$13\frac{5}{8} \times 7\frac{1}{2}$	0	7 6
59 Hyperion	$13\frac{1}{4} \times 7$	0	7 6
61 Lady Godiva	$13\frac{1}{2} \times 8$	0	7 6
62 Alice	$13\frac{1}{2} \times 11$	0	7 6
63 The Schoolmaster's Daughter	$12\frac{5}{8} \times 10\frac{1}{2}$	0	7 6
64 Creation of Eve	$12\frac{3}{8} \times 10$	0	7 6
65 Charity	$13\frac{5}{8} \times 9\frac{1}{2}$	0	7 6
66 A Bacchanal	13×10	0	7 6
67 The Prodigal Son	$13\frac{3}{8} \times 9\frac{3}{4}$	0	7 6
68 Ganymede (study)	$12\frac{1}{4} \times 10\frac{1}{4}$	0	7 6
69 Standard Bearer	$12\frac{3}{4} \times 10\frac{1}{4}$	0	7 6
72 Reverie	$12\frac{3}{4} \times 10\frac{5}{8}$	0	7 6
73 Little Red Riding Hood	$12\frac{3}{4} \times 9\frac{1}{2}$	0	7 6
74 Chaos	$5\frac{1}{2} \times 14$	0	7 6

G. F. WATTS, R.A.—CONTINUED.

No.	SIZE.	PRICE UNMOUNTED.		
		£	s.	d.
75 After the Deluge	7 $\frac{3}{8}$ × 12 $\frac{5}{8}$	0	7	6
76 Death Crowning Innocence	12 $\frac{3}{8}$ × 8	0	7	6
77 Among the Ruins	13 $\frac{3}{8}$ × 9 $\frac{3}{8}$	0	7	6
79 Katie	13 $\frac{3}{8}$ × 7 $\frac{1}{4}$	0	7	6
90 Love and Death	20 $\frac{3}{4}$ × 9 $\frac{3}{4}$	0	15	0
91 Love and Life	20 $\frac{1}{4}$ × 11	0	15	0
92 Hope	19 $\frac{1}{2}$ × 15 $\frac{1}{4}$	0	15	0
93 Happy Warrior	19 × 15 $\frac{3}{4}$	0	15	0
94 Eve. The Creation	21 $\frac{1}{4}$ × 9 $\frac{3}{8}$	0	15	0
95 Eve. Tempted	21 $\frac{1}{4}$ × 9 $\frac{3}{8}$	0	15	0
96 Eve. Repentant	21 $\frac{1}{4}$ × 9 $\frac{3}{8}$	0	15	0
97 Good Luck to your Fishing	18 × 14 $\frac{1}{2}$	0	15	0
98 Building the Ark	16 $\frac{1}{2}$ × 15 $\frac{1}{4}$	0	15	0
99 Orpheus and Eurydice	12 $\frac{3}{4}$ × 19 $\frac{1}{2}$	0	15	0
100 Love and Death	36 × 16 $\frac{3}{4}$	2	2	0
108 Rider on the White Horse	12 $\frac{3}{8}$ × 10 $\frac{1}{2}$	0	7	6
112 Sir Galahad	20 $\frac{3}{8}$ × 11 $\frac{1}{4}$	0	15	0
113 Uldra	13 × 10 $\frac{1}{2}$	0	7	6
118 Arcadia	21 $\frac{3}{4}$ × 8	0	15	0
120 Death Crowning Innocence	21 $\frac{1}{4}$ × 13 $\frac{1}{4}$	0	15	0
121 Rider on the White Horse	18 $\frac{1}{2}$ × 15	0	15	0
123 "For he had great possessions"	13 × 6 $\frac{3}{4}$	0	7	6
124 Sir Galahad	14 × 7 $\frac{1}{2}$	0	7	6
125 "Sic transit"	6 $\frac{3}{4}$ × 13 $\frac{1}{4}$	0	7	6
126 Aspirations.. .. .	20 × 14 $\frac{1}{2}$	0	15	0
127 Ida on Mount Olympus	11 $\frac{3}{4}$ × 8	0	7	6
128 Do. do.	20 × 14	0	15	0
129 Sir Galahad	36 $\frac{1}{4}$ × 19 $\frac{1}{4}$	2	2	0
130 The Dove that returned in the Evening	11 $\frac{1}{4}$ × 36 $\frac{1}{4}$	1	10	0
131 Do. do. do.	4 $\frac{1}{2}$ × 13 $\frac{3}{4}$	0	7	6
132 Iris	13 × 4 $\frac{7}{8}$	0	7	6
133 Paolo and Francesca	18 $\frac{3}{4}$ × 15 $\frac{1}{2}$	0	15	0
134 The Creation of Eve.	21 $\frac{1}{4}$ × 9 $\frac{3}{4}$	0	15	0

G. F. WATTS, R.A.



Nos. 47, 91 & 147.

LOVE AND LIFE.



Nos. 46, 90 100.

LOVE AND DEATH.

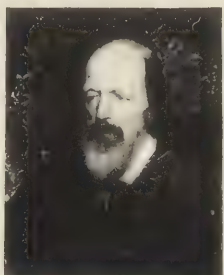
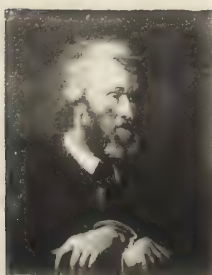


G. F. WATTS, R.A.—CONTINUED.

No.	SIZE.	PRICE	
		UNMOUNTED.	
		£	s. d.
135 Iris	21½ × 8	0	15 0
136 Paolo and Francesca	12½ × 10½	0	7 6
137 Love Triumphant.. .. .	12½ × 7½	0	7 6
138 Fata Morgana	21 × 11½	0	15 0
139 The Childhood of Jupiter	15½ × 17½	0	15 0
140 Sympathy	12½ × 10½	0	7 6
141 Time, Death and Judgment	20½ × 14	0	15 0
142 Do. do. do	34½ × 24½	2	2 0
143 Paolo and Francesca	29½ × 24½	2	2 0
144 Hope	31½ × 25	2	2 0
145 Faith	13½ × 5½	0	7 6
146 Peace and Goodwill	13 × 6½	0	7 6
147 Love and Life	35½ × 19½	2	2 0
148 Babies (circular fragment)	11½	0	7 6
149 Earth	12½ × 8½	0	7 6
150 In the Land of Weissnichtwo	13 × 10	0	7 6
151 The Rider on the Red Horse	12½ × 10	0	7 6
152 Orpheus and Eurydice	12½ × 7½	0	7 6
153 The Habit doesn't make the Monk	13½ × 7½	0	7 6
154 Fata Morgana	19½ × 14½	0	15 0
155 The Dove that returned in the Evening	6½ × 20½	0	15 0
156 The Parting of Achilles and Briseis	6½ × 22	0	15 0
157 Pygmalion's Wife	12½ × 10½	0	7 6
160 Samson	13 × 6	0	7 6
161 Una and the Red Cross Knight.. .. .	10½ × 12	0	7 6
162 Jonah	13½ × 8	0	7 6
163 Neptunes Horses (printed in blue carbon)	21½ × 9	0	15 0
164 Dawn	21½ × 9	0	15 0
165 The Dove that returned not again	21 × 8½	0	15 0
166 Do. do. do.	13½ × 5½	0	7 6
167 Orpheus and Eurydice	21 × 12	0	15 0
168 Love Triumphant.. .. .	21½ × 12	0	15 0
170 Do. do.	35½ × 20	2	2 0

G. F. WATTS, R.A.—CONTINUED.

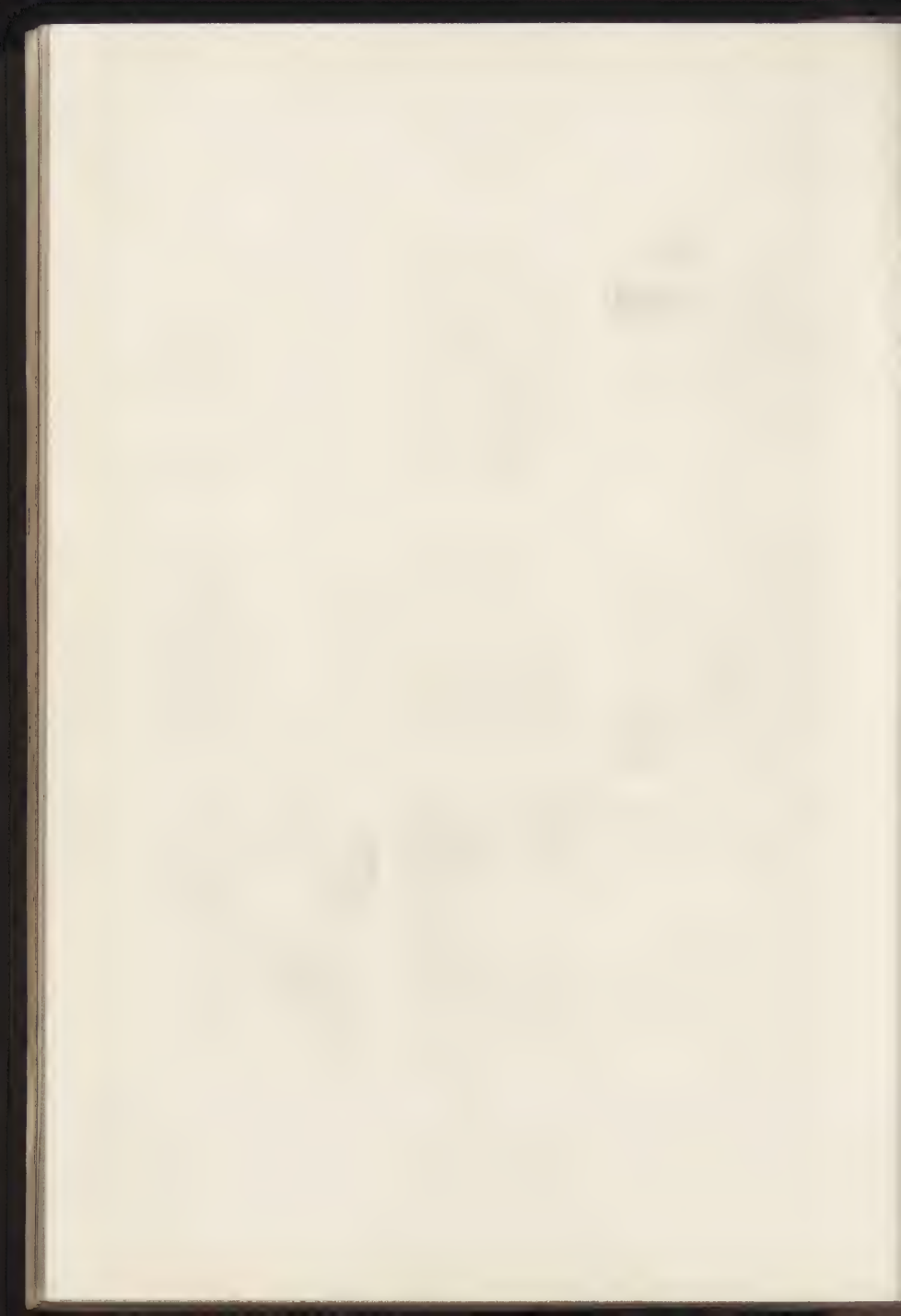
No.	Size.	PRICE UNMOUNTED.		
		£	s.	d.
171 A Dedication	13 $\frac{1}{4}$ × 7	0	7	6
172 Greed and Labour	12 $\frac{3}{4}$ × 9 $\frac{1}{2}$	0	7	6
173 Trifles light as air	21 × 11 $\frac{1}{4}$	0	15	0
174 Do. do.	13 $\frac{1}{4}$ × 7	0	7	6
176 Slumber of the Ages	12 $\frac{3}{4}$ × 9 $\frac{3}{4}$	0	7	6
178 Sic Transit	10 $\frac{1}{4}$ × 21	0	15	0
179 Una and the Red Cross Knight.. .. .	16 × 18	0	15	0
180 Endymion	19 $\frac{1}{4}$ × 23 $\frac{3}{4}$	1	1	0



J. S. Mill.
Sir F. Leighton.
Thomas Carlyle.

Robert Browning.
G. F. Watts.
Lord Tennyson.

Cardinal Manning.
D. G. Rossetti.
William Morris.



PORTRAITS BY G. F. WATTS, R.A.

PRICE 10/6 EACH.

Argyll, Duke of	Levin, Princess
Arnold, Matthew	Lilford, Lady
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Bonaparte, Prince Jerome	*Manning, Cardinal
Bowman, Sir William, Bart.	*Martineau, Dr.
Brodie, Sir Benjamin, Bart., F.R.S.	*Mill, John Stuart
*Browning, Robert	*Morris, William
Burne-Jones, Sir Edward, Bart.	Motley, J. L.
Calderon, Philip, R.A.	Mount-Temple, Lady
Campbell, Lord	Napier, Gen. Sir W.
*Carlyle, Thomas	Norton, Hon. Mrs.
Cockerell, F. P.	*Panizzi, Sir Anthony
Cockerell, S.P.	Princep, V. C., R.A.
*Crane, Walter	*Rossetti, Dante Gabriel
Davey, Lord	Russell, Lord John
Donders, Professor	Senior, Mrs. Nassau
Dufferin, Lord	Shaftesbury, late Earl of
Garvagh, La	Sherbrooke, Lord
Gladstone, Right Hon. W. E., M.P., 1865	Stanley, A.P., Dean of Westminster
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Gurney, Russell	*Swinburne, Algernon C.
Hobart, Lord	Taylor, Sir Henry
Holland, Lady	*Tennyson, late Lord
*Joachim, Herr	Thiers, M.
Joinville, Prince de	Tricoupis, M.
Lawrence, late Lord	Waterford, Louisa, late Marchioness of
Lecky, W. E.	*Watts, G. F., R.A.
Leighton, Sir Frederick, Bart, P.R.A.	Wright, Thomas

* These can be had in a larger size. Price £1 1s. od. each.

DANTE
GABRIEL
ROSSETTI.

It is now within measurable distance of half a century ago since the "Girlhood of the Virgin" was exhibited, only to be received with a rude chorus of Phillistinian jeers and groans. The years that lie between them and now have been needed for the artistic position of Dante Gabriel Rossetti to become even hazily defined to the general public. But to the cultivated, as distinguished from the mere educated, it is one of the commonplaces of criticism to point out that hampered as may be by a technical expression which is oft-times faulty and faltering, and at no time completely satisfying, yet nevertheless in his pictures, to an extent greater even than is displayed in his sonnets and ballads, one of the tenderest and saddest poets of our generation has sounded his tenderest and saddest notes.

The actual pictorial output of Rossetti was as regards mere numbers markedly small, even when the length of his artistic life is taken into consideration. Owing to the circumstances under which it was produced, and the infinitesimal smallness of the public to which in his earlier days he appealed, the bulk of this output is segregated into comparatively few collections. At rare intervals does it come before the public, though the beautiful examples secured for the nation in Trafalgar Square are fortunately for ever so. It is not too much to say then that to thousands of his admirers, and in his case admiration quickly deepens into a passion, Rossetti is chiefly known through Mr. Hollier's reproductions. If one has not the characteristic colouring, one has what perhaps transcends it in value, the exquisite sense of arrangement and the almost cloying beauty of the poetic imagining. In some instances indeed, notably in the "Ecce Ancilla Domini," I am not sure that the absence of colour is not a positive gain; while in some others, such as the magnificent "Dante's Dream," the colour translation is so admirable as to excite admiration for its own sake.

H. T.



92 100.



G. 35 58.



36 71 47



2 5 101.



1 12.



21. 34 45.



36. 72



32 97 24



2 10





67 & 76.

IN TERRA.

Represents a piazza in Florence with Dante ascending the stone steps, as Beatrice between two gentle ladies older than herself, descends. Dante is overpowered by Beatrice's loveliness, as he receives that memorable salutation, which inspired him with undying love.

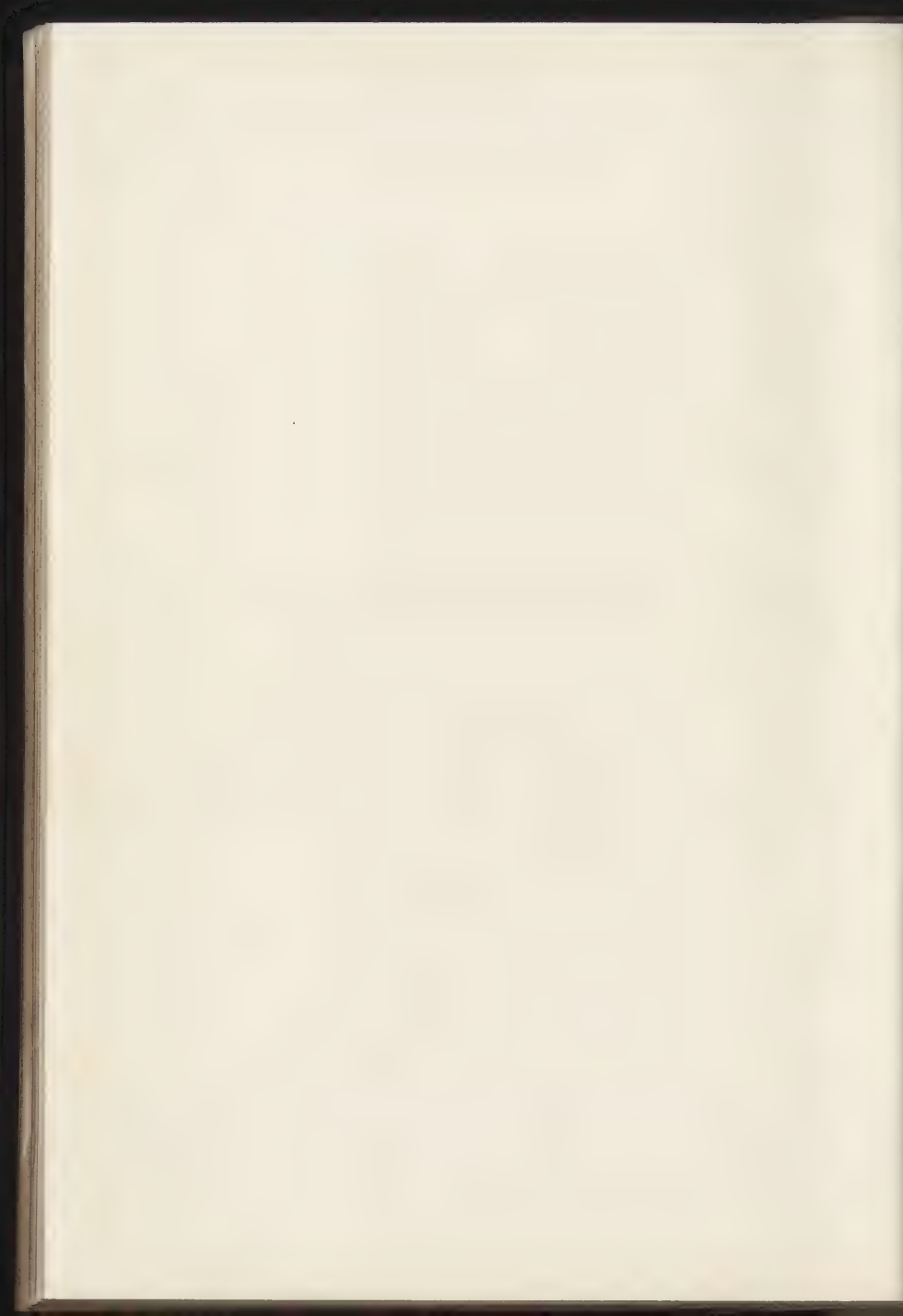


SALUTATIO BEATRICIS (in two compartments).

68 & 77.

IN EDEN.

Dante is entering the "new spring" of Paradise, while Beata Beatrice, attended by two damsels playing citherns, comes forward to greet him, drawing aside her white veil to assure him that she is indeed Beatrice and gazing intently into the eyes of her laurelled lover, who returns her gaze in patient silent reverence.



BY DANTE GABRIEL ROSSETTI.

No.							SIZE.	PRICE UNMOUNTED		
								£	s.	d.
1	Ecce Ancilla Domini	..	..	..	..	..	21 × 12 $\frac{1}{2}$	0	15	0
2	The Blessed Damozel	..	..	..	..	..	17 $\frac{1}{8}$ × 16 $\frac{3}{8}$	0	15	0
3	Beata Beatrix	..	..	..	..	..	20 $\frac{3}{4}$ × 19 $\frac{1}{4}$	0	15	0
4	The Boat of Love	..	..	..	..	..	21 × 15 $\frac{3}{4}$	0	15	0
5	An Angel	..	..	..	..	..	21 × 7 $\frac{1}{4}$	0	15	0
6	Dante's Dream	..	..	..	..	..	14 $\frac{1}{2}$ × 21	0	15	0
7	Rosa Triplex..	..	..	..	..	..	16 × 19	0	15	0
8	The Lady of the Golden Chain	..	..	..	..	..	12 $\frac{1}{4}$ × 10	0	7	6
9	Beata Beatrix	..	..	..	..	..	13 × 10	0	7	6
11	The Blessed Damozel	..	..	..	..	..	11 $\frac{3}{4}$ × 11 $\frac{1}{8}$	0	7	6
12	Ecce Ancilla Domini	..	..	..	..	..	12 $\frac{3}{4}$ × 7 $\frac{3}{8}$	0	7	6
13	Rosa Triplex..	..	..	..	..	..	11 × 13 $\frac{1}{4}$	0	7	6
14	Found	..	..	..	..	..	11 $\frac{3}{4}$ × 10 $\frac{3}{8}$	0	7	6
15	The Boat of Love	..	..	..	..	..	12 $\frac{1}{4}$ × 9 $\frac{1}{4}$	0	7	6
16	King Arthur's Tomb	..	..	..	..	..	8 $\frac{1}{4}$ × 13	0	7	6
17	How they met Themselves	..	..	..	..	..	11 $\frac{1}{4}$ × 9 $\frac{1}{4}$	0	7	6
18	Algernon C. Swinburne	..	..	..	..	..	10 × 8 $\frac{1}{2}$	0	7	6
19	D. G. Rossetti	..	..	..	..	..	5 × 4 $\frac{1}{4}$	0	7	6
20	Mary Magdalene	..	..	..	..	..	12 $\frac{1}{8}$ × 10 $\frac{1}{4}$	0	7	6
21	La Donna Della Finestra	..	..	..	..	..	12 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6
22	Our Lady of Pity	..	..	..	..	..	12 $\frac{1}{4}$ × 10 $\frac{3}{8}$	0	7	6
23	Do. do. (fragment)	..	..	..	..	..	11 × 13	0	7	6
24	Blessed Damozel, study for	..	..	..	..	..	13 $\frac{1}{2}$ × 11	0	7	6
25	Mariana in the South	..	..	..	..	..	11 × 10	0	7	6
26	Pomona, study for	..	..	..	..	..	12 × 10 $\frac{1}{4}$	0	7	6
27	Salutation, study for	..	..	..	..	..	12 $\frac{3}{4}$ × 10 $\frac{1}{4}$	0	7	6
28	Astarte Syriaca, study for..	..	..	..	..	..	13 $\frac{1}{2}$ × 9 $\frac{1}{4}$	0	7	6
29—33	Studies, each	..	..	..	..	..		0	7	6
34	La Donna Della Finestra	..	..	..	..	..	20 × 14 $\frac{3}{4}$	0	15	0
35	Dante's Dream	..	..	..	..	..	23 $\frac{1}{2}$ × 34	2	2	0
36	Francesca da Rimini	..	..	..	..	..	19 $\frac{1}{4}$ × 15 $\frac{1}{4}$	0	15	0
37	Do. do.	..	..	..	..	..	11 $\frac{1}{2}$ × 9 $\frac{1}{4}$	0	7	6
38	Sir Launcelot in the Queen's Chamber..	..	..	..	..	..	10 × 13	0	7	6
41	Joli Cœur	..	..	..	..	..	11 × 9	0	7	6

D. G. ROSSETTI.—CONTINUED.

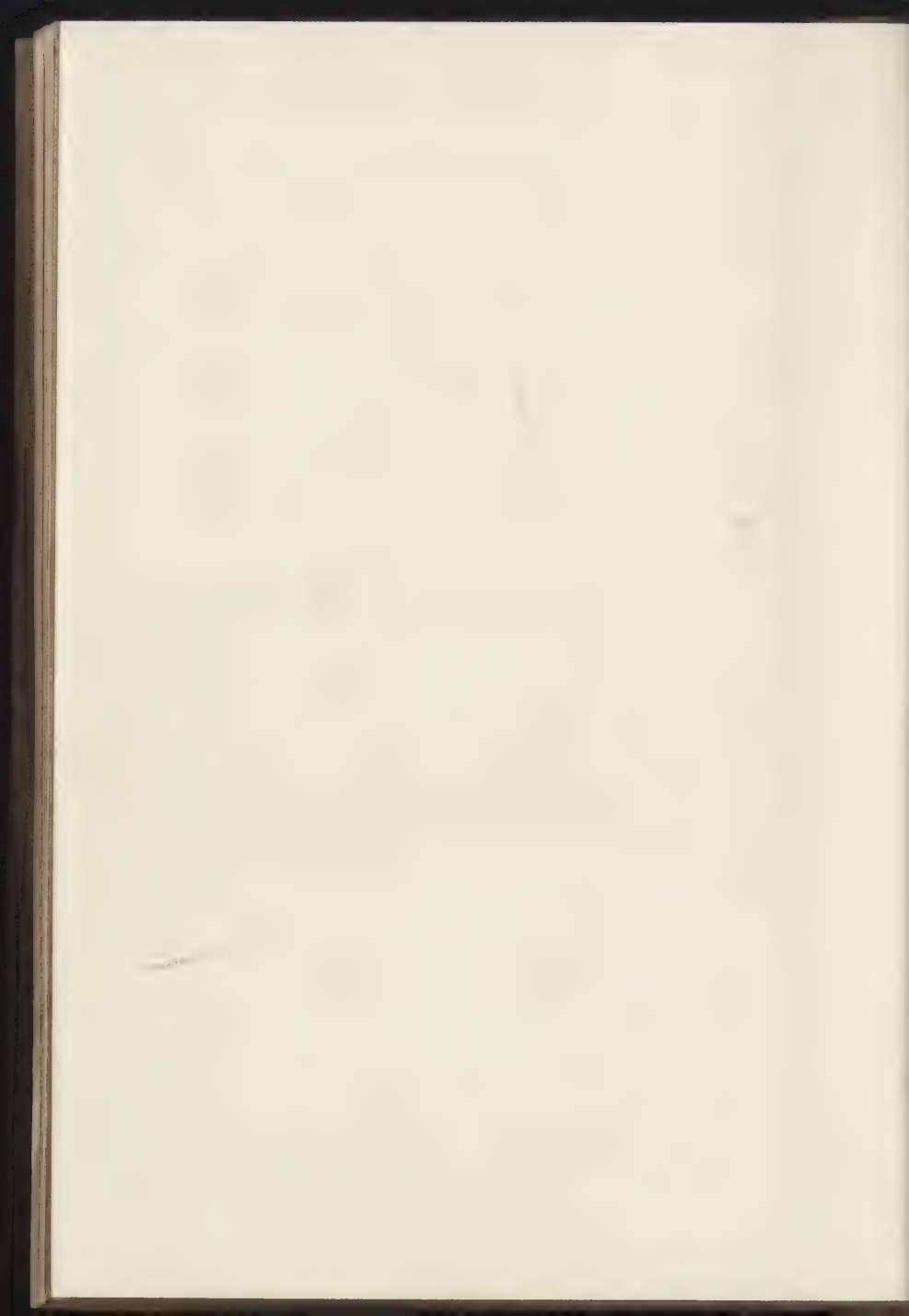
No.	Size.	PRICE UNMOUNTED.		
		£	s.	d.
42 The Question	13 × 10 $\frac{3}{4}$	0	7	6
43 La Donna Della Finestra	32 $\frac{1}{2}$ × 23 $\frac{3}{4}$	2	2	0
44 Lucretia Borgia	22 × 13 $\frac{1}{2}$	0	15	0
45 Do.	13 × 7 $\frac{3}{4}$	0	7	6
46 The Borgia Family.. .. .	10 $\frac{3}{8}$ × 9 $\frac{7}{8}$	0	7	6
47 Lady Lilith	18 $\frac{7}{8}$ × 15 $\frac{7}{8}$	0	15	0
48 Do.	11 $\frac{1}{4}$ × 9 $\frac{1}{4}$	0	7	6
49—54 St. George (six designs), each		0	7	6
55 Dante's Dream	8 $\frac{1}{2}$ × 12 $\frac{3}{4}$	0	7	6
56 Jeanne d'Arc	11 $\frac{1}{2}$ × 10 $\frac{3}{8}$	0	7	6
58—61 Details of Dante's Dream, each		0	7	6
62 Aggi (pencil head)	10 × 8	0	7	6
63 Head of Christ (circle)	10 $\frac{1}{8}$	0	7	6
64 Sir Tristram and la Belle Yseult.. .. .	11 $\frac{1}{4}$ × 10 $\frac{1}{2}$	0	7	6
65 Fair Rosamond	12 × 9 $\frac{3}{4}$	0	7	6
66 Proserpina	21 $\frac{1}{2}$ × 9 $\frac{3}{4}$	0	15	0
67 } Salutatō Beatricis { in Terra	9 $\frac{5}{8}$ × 10 $\frac{1}{2}$	0	7	6
68 } { in Eden	9 $\frac{5}{8}$ × 10 $\frac{1}{2}$	0	7	6
69 David the Shepherd }	16 $\frac{1}{4}$ × 6 $\frac{1}{4}$	1	10	0
70 The Nativity } a Triptych from Llandaff Cathe-	20 $\frac{1}{4}$ × 12 $\frac{3}{4}$			
71 David the King } dral	16 $\frac{1}{4}$ × 6 $\frac{1}{4}$			
72 Paola and Francesca (a Triptych)	7 × 13 $\frac{1}{4}$	0	7	6
73 Burd Alane	9 $\frac{1}{8}$ × 10	0	7	6
74 Jeanne d'Arc.. .. .	17 $\frac{1}{2}$ × 15 $\frac{1}{2}$	0	15	0
75 Proserpina	13 × 6	0	7	6
76 } Salutatō Beatricis { in Terra	15 $\frac{3}{4}$ × 16 $\frac{7}{8}$	0	15	0
77 } { in Eden	15 $\frac{3}{4}$ × 16 $\frac{7}{8}$	0	15	0
78 Paolo and Francesca (Triptych)	11 $\frac{3}{4}$ × 22 $\frac{1}{4}$	0	15	0
82 The Gate of Memory	12 $\frac{3}{4}$ × 10	0	7	6
83 The Bower Garden.. .. .	12 × 8 $\frac{1}{2}$	0	7	6
84 Proserpina	36 × 16 $\frac{1}{2}$	2	2	0
85 Miss Siddal (pencil)	9 $\frac{1}{2}$ × 4 $\frac{1}{2}$	0	7	6
87 Ford Maddox Brown (pencil)	7 $\frac{1}{2}$ × 4 $\frac{3}{4}$	0	7	6
88 D. G. Rossetti (chalk)	8 × 7 $\frac{1}{8}$	0	7	6

D. G. ROSSETTI.



No. 96.

GIRLHOOD OF MARY VIRGIN.



D. G. ROSSETTI.—CONTINUED.

No.	SIZE.	PRICE UNMOUNTED		
		£	s.	d.
89 Christina Rossetti and her Mother (chalk)	9 $\frac{3}{4}$ × 11	0	7	6
90 Mrs. William Morris	19 $\frac{1}{2}$ × 16	0	15	0
91 Desdemona (chalk study)	9 $\frac{3}{4}$ × 11 $\frac{1}{2}$	0	7	6
92 Queen Guinivere (drawing)	13 × 9 $\frac{1}{2}$	0	7	6
93 Dante (chalk study for Dante's Dream)	13 $\frac{1}{4}$ × 5	0	7	6
94 Mariana in the South	12 × 9 $\frac{1}{2}$	0	7	6
95 Do. do.	19 $\frac{1}{4}$ × 15 $\frac{3}{4}$	0	15	0
96 The Girlhood of Mary Virgin	20 × 15 $\frac{1}{2}$	0	15	0
97 Dante (chalk study for Dante's Dream)	36 $\frac{1}{2}$ × 14 $\frac{1}{4}$	2	2	0
98 Do. do. do.	24 × 9 $\frac{1}{2}$	0	15	0
99 Astarte Syriaca	21 $\frac{1}{2}$ × 12 $\frac{1}{2}$	0	15	0
100 Do.	36 $\frac{1}{2}$ × 21 $\frac{1}{4}$	2	2	0
101 Beata Beatrix	32 × 24 $\frac{3}{4}$	2	2	0
102 Sir Galahad at the Chapel of the Holy Grail ..	10 $\frac{1}{2}$ × 12 $\frac{1}{2}$	0	7	6

HANS HOLBEIN.

REASONS are not far to seek why the name of Hans Holbein should be by us in England held in especial esteem; and reasons too which are quite apart from the purely artistic estimation in which he is rightly held by all nations. When by the suggestion of his friend Erasmus, and at the direct invitation of that friend's friend, Sir Thomas Moore the young painter, for he was then barely turned thirty, left the plague-stricken Basel, where for the greater part of his life he had laboured somewhat unprofitably, and made his slow way to England, the last thought probably which entered his mind was that he was going to impress himself for all time upon the art of another nation. Still less did he think that long years afterwards the hasty sketches which he should make in the prosecution of what was then looked upon as scarcely better than the trade of portrait painting, should be looked upon as among the choicest treasures of the nation. And yet, I think that these marvellous studies in portraiture, which after long years of neglect now find themselves so royally housed at Windsor, too much value cannot be attached, whether we regard that value as historical or artistic. They bring us more closely into touch with those who were making English history four centuries back than any written documents whatsoever.

It is becoming a commonplace of to-day that the historians task would be vastly easier if the photographic camera had been in existence at any particular epoch of which that historian may desire to treat. Of the years that lie between 1527, the date of Holbein's first visit to England, and 1543, the year of his death in London from the plague, we have left to us a record, partial it may be, but within its limits curiously complete, such as the camera itself could not parallel. To all the mechanical fidelity of the photograph there are added those touches of character insight which can be supplied by no instrument short of the hand of sentient man. That Mr. Hollyer has been enabled to present us with exact simulacra of these marvellous studies should be a matter of congratulation, not only to the artist and art-lover, but to the literary man and the historian.

H. T



N^o 10



N^o 11



N^o 12



N^o 13



N^o 14



N^o 15



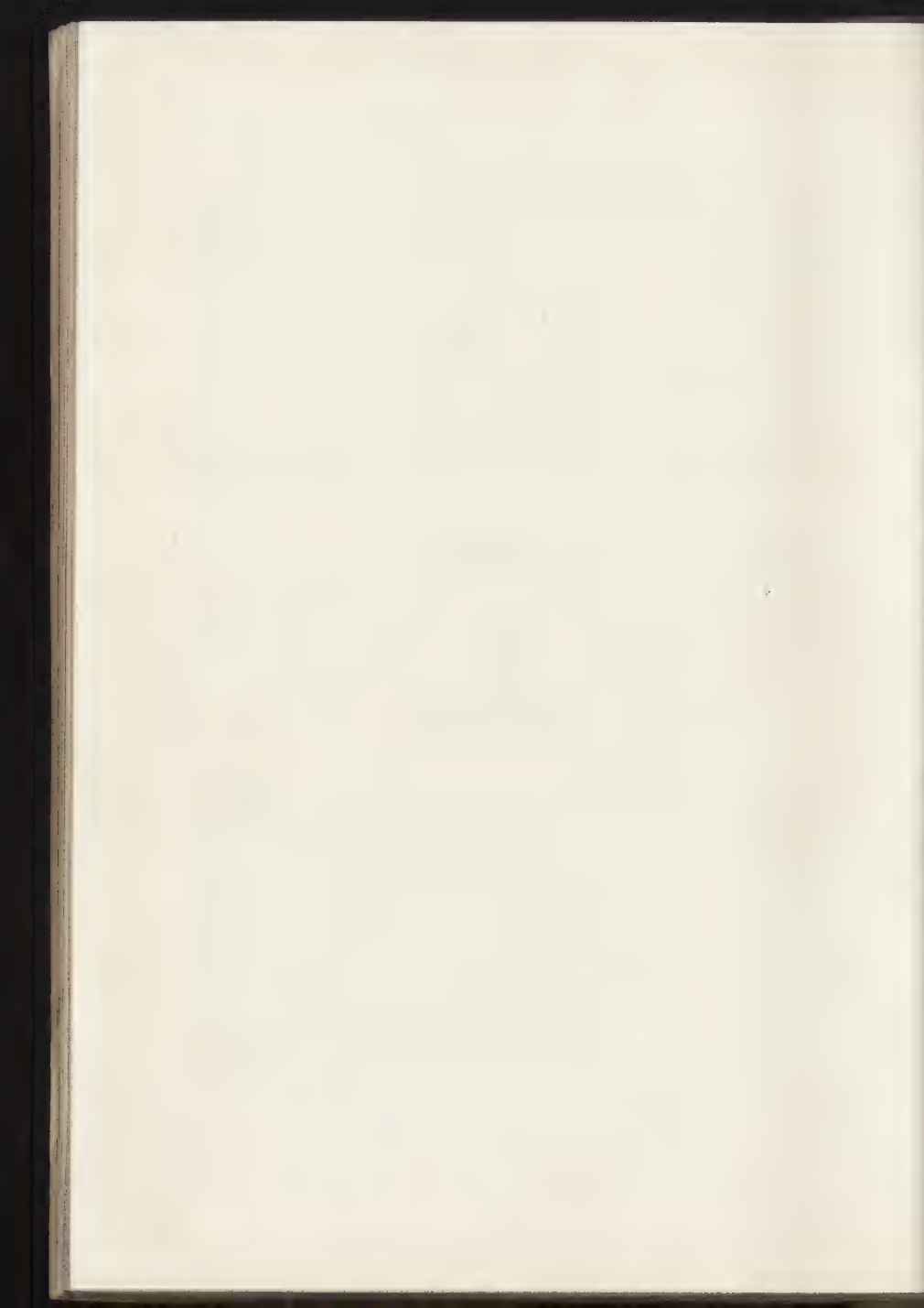
N^o 16



N^o 17



N^o 18



DRAWINGS BY HOLBEIN.

*Photographed from the Collection at Windsor Castle,
by the gracious permission of Her Majesty the Queen.*

Audley, Lady	More, Judge, Sir Thomas More's father
Barkley, Lady	More, John, Sir Thomas More's son
Bollein, Anna, Queen	Melancthon, P.
Borbonius, Nicholas	Mother lake
Boren, Lady	Northampton, Marquis of
Brooke, Lord Cobham	Ormond, Thomas Bollien, Earl of
Buts, Lady	Parrie, Thomas
Carow, Gavin, Knight	Parker, Lady
Clinton	Poines, John
Cornish Gent	Poines, N., Knight (2)
Colet, John, Dean of St. Paul's	Ratcliff, Lady
Dorset, Marchioness of	Rich, Lord Chancellor
Edward, Prince of Wales	Rich, Lady
Edward VI.	Russell, Earl of Bedford
Elliott, Thomas Knight	Russell, Lord Privy Seal
Elliott, Lady	Richmond, Lady
Fisher, Bishop of Rochester	Seymour, Jane, Queen
Fitzwilliam, Earlof Southampton	Southwell, Knight
Gage	Souch Madame
Godsalus, Sir John	Suffolk, Duchess of
George of Cornwall	Stanley, Edward, Earl of Darby
Guldeford, Harry, Knight	Surry, Earl of (2)
Henegham, Lady	Surry, Lady
Hobbie, Philip, Knight	Strange, Thomas, Knight
Hobbie, Lady	Vaux, Lord (2)
Lister, Lady	Vaux, Lady
Mary, Lady—after Queen	Waramus, Archbishop of Canterbury
Meutas, Lady	Wentworth, Lord
Montegle, Lady	Winchfield, Charles, Knight
More, Thomas, Lord Chancellor	

And 22 other Portraits, unnamed.

OTHER COLLECTIONS.

The Ambassadors (National Gallery)	Duke of Norfolk
More, Lady	The Astronomer, Nicolas Kratzer (Louvre)
Fisher, Bishop of Rochester	Anne of Cleves (Louvre)
Suffolk, Duchess of	Sir Richard Southwell (Uffizzi)
Robert Cheseman (The Hague)	Henry VIII. granting a Charter to the
Man with a Falcon (do.)	Barber-Surgeons (Guildhall)

Price 7/6 each.

A COLLEC-
TION OF
PORTRAITS
AND
OTHERS
FROM THE
HAGUE.

I have been interested from more than one point of view in turning over the collection of reproductions made by Mr. Frederick T. Hollyer, of sundry pictures from the well-known national collection at the Hague. The subject of heredity in Art is one that has always had for me a peculiar fascination. Why is it that among some nations, notably the Japanese, the practice of certain artistic crafts attaches itself to certain families, and from generation to generation we find the members of these families marked by the possession of well-defined artistic gifts? Why, on the other hand, is it that among other peoples, our own for example, there is scarce an exception which may tend to prove the rule that "Not Amurath an Amurath succeeds" in artistic eminence of any description? To discuss this subject at any length in these notes would neither be convenient, nor would it serve any good purpose. It is enough for me to draw attention to the fact that the excellences undoubtedly shown by Mr. Hollyer, Junior, in those notable reproductions of world-famous pictures, are not all of them to be ascribed merely to that education in his craft which he might naturally be supposed to have gained from his father. The instinct, for instance, of translating colour into the terms of black and white with absolute correctness, which is so marked a feature of the elder Hollyer's work, seems to have descended by direct inheritance, for I am convinced that neither by precept or example could it have been conveyed to his son. And so with many of the purely æsthetic, as distinguished from the technical qualities of the collection which I am now considering, From some points of view it appears to me that Vandyck's "Lady Sheffield" is one of the most striking examples of what picture reproductions, by whatever method, should be. Apart from the incomparable grace and dignity of the subject, one here finds a tonal beauty and a chromatic fidelity to values excelled by I know not what example of the great masters of mezzotint, who glorified our English Art at the close of the last century. Holbein's noble "Cheseman" supplements to a degree peculiarly fitting the elder Hollyer's series of reproductions of the Windsor Castle collection of drawings by the same master, while the "Infant don Balthasar" of Velasquez seems to me to offer a concrete treatise on the part of portrait-painting. Noteworthy too are the Rembrandts, for though we do not find among them the "Lesson in Anatomy," which is the great show picture of



N^o 94



N^o 95



N^o 96 R. Cheseaman.



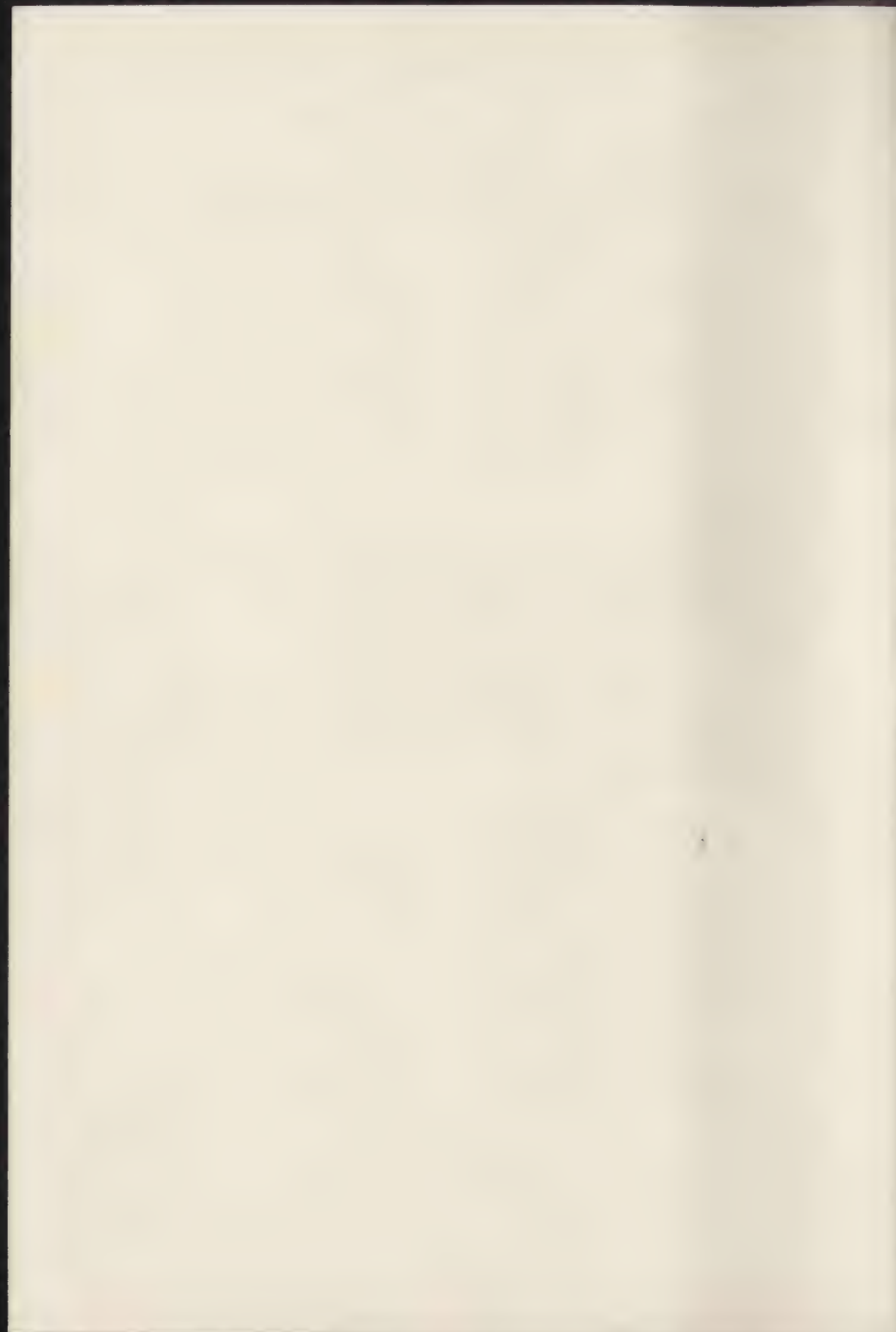
N^o 97



N^o 98



N^o 99



the Hague collection, there is a striking translation (for this it is rather than a reproduction) of the "Simeon in the Temple"—probably the first of Rembrandt's subject pictures; while the "Portrait of the Artist as an Officer," which extorted so generous a meed of admiration from Sir Joshua Reynolds, seems to glow with the colour of the original. The two examples of Frans Hals interest one of themselves, apart from their value as reproductions. The "Aletta Hanemans," and the "Jacob Pietersz," though apparently painted in the same year, seem to represent two distinct periods in the great portraitist's method, though as a matter of fact, the abyss between them is merely that of a temperamental phase. It is difficult to believe that in the same year the same hand lingered so long and lovingly over the minute details of the lady's embroidered stomacher and girdle and rioted with such masterly freedom in the broad and suggestive brush-work of the man's costume. The single example of Memling here set forth in the portrait of "A Donator," merely suggests the potentialities of a master, who in these latter days is hardly appreciated as he deserves.

If not exactly representative of the Hague collection in its entirety, one may justly claim for Mr. Hollyer's excerpts therefrom that they are collectively attractive and individually distinguished.

H. T.

FROM THE ROYAL PICTURE GALLERY AT
THE HAGUE.

No.		SIZE.	PRICE. UNMOUNTED. £ s. d.
DE COSIMO.			
98	The Florentine Architect Giuliano da San Gallo.. .. .	13 $\frac{3}{4}$ × 9 $\frac{1}{2}$	0 7 6
99	Francisco Giamberti, Uncle of the preceding	13 $\frac{3}{4}$ × 9 $\frac{1}{2}$	0 7 6
FRANS HALS			
94	Jacob Pietersz—Olycan	13 × 10 $\frac{1}{2}$	0 7 6
95	Aletta Hanemans, wife of preceding	12 $\frac{3}{4}$ × 10	0 7 6
HANS HOLBEIN.			
88	Portrait of Robert Cheseman with a Falcon	10 × 10 $\frac{3}{4}$	0 7 6
92	Man with a Falcon	9 $\frac{3}{4}$ × 7 $\frac{1}{4}$	0 7 6
93	Young Women—attributed to Holbein	13 × 9 $\frac{1}{2}$	0 7 6
JAN LIEVENS.			
110	Bust of an Old Man	13 $\frac{1}{2}$ × 10 $\frac{1}{4}$	0 7 6
HANS MEMLING.			
87	Portrait of a Donator	11 × 8	0 7 6
MURILLO.			
86	The Holy Virgin and Infant Christ	13 × 9 $\frac{1}{4}$	0 7 6
REMBRANDT.			
105	Portrait of the Painter's Father	12 × 10	0 7 6
101	The Painter's own Portrait	12 $\frac{1}{4}$ × 9 $\frac{1}{4}$	0 7 6
106	Simeon in the Temple	12 $\frac{3}{4}$ × 9 $\frac{3}{4}$	0 7 6
104	A Young Women at her Toilet (his wife)	12 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0 7 6
102	Portrait of the Painter's Brother	12 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0 7 6
100	The Painter in Military Dress.. .. .	13 × 9 $\frac{3}{4}$	0 7 6
103	Homer	13 $\frac{1}{4}$ × 9 $\frac{1}{4}$	0 7 6
107	The Flight into Egypt	11 × 9 $\frac{3}{4}$	0 7 6
VELASQUEZ.			
85	The Infant Charles Balthasar	13 × 10	0 7 6
VANDYKE, SIR ANTHONY.			
89	The Antwerp Painter—Quentin Simons	12 × 10 $\frac{1}{4}$	0 7 6
96	Anna Wake, Lady Sheffield	12 × 10 $\frac{3}{4}$	0 7 6
97	Lord Sheffield	12 × 10 $\frac{1}{2}$	0 7 6
VANDER WEYDEN.			
84	The Descent from the Cross	8 $\frac{1}{4}$ × 13 $\frac{1}{2}$	0 7 6
WYNANTS.			
90	The Road in the Downs	10 × 13 $\frac{1}{4}$	0 7 6

HARRY BATES, A.R.A.





VARIOUS
WORKS BY
VARIOUS
HANDS.

THE catholic sympathies of Mr. Hollyer as a reproducer of pictures are shown in the wide range of subjects to which he has turned his attention, and the success which has almost uniformly attended his efforts. He seems to be as much at home among the old masters as among the rebellious enthusiasts of the New English Art Club. His studies in the National Gallery include his beautiful production of the Botticelli *tonda*, the eminently decorative lunettes of Filippi Lippi, the Hobbema which is one of the Gallery's glories, and many other equally well-known examples of the great ones of the past. Among private collections he has been equally busy, and, thanks to him, the public at large are enabled to participate in some degree in the pride and pleasure of the owners of many masterpieces which otherwise would be reserved for the admiration of the few. Many modern artists, too have been enabled through Mr. Hollyer's reproductions of their works, to widen their circle of admirers. Sculptors, too, as well as painters, owe him a debt of gratitude. No pictorial reproduction of sculpture with which I am acquainted has quite the value of Mr. Hollyer's photographs of Mr. Harry Bates's "Homer," "Endymion," and "Psyche." Essentially decorative as are the original bas-reliefs, these reproductions fall to an almost equal degree into the same category.

H. T.

VARIOUS WORKS BY VARIOUS HANDS.

ARIOUS HANDS.

Except where stated to be otherwise these photographs are of oil paintings.

						SIZE.	PRICE UNMOUNTED.	£	s.	d.
ALLAN, Sir. W., R.A.										
	Sir Walter Scott	..	..	..	..	12½ × 10		0	7	6
ALLINGHAM, CHARLES										
	Thomas Dermody	..	...	..	..	12 × 10		0	7	6
ANGELICO (FRA GIOVANNI).										
	The Attempted Martyrdom of S. S. Cosmus and Damianus (Dublin N. G.)	..	..			12 × 10		0	7	6
	Marriage of the Virgin (Uffizzi Gallery)	..				5 × 13½		0	7	6
	Descent from the Cross (do. do.)	..				10 × 12½		0	7	6
	Do. do. .. ..	..				20½ × 24½		1	1	0
	Transition of the Virgin (do. do.)	..				5 × 13½		0	7	6
	Christ in Glory (5 panels combined)	..				5½ × 43		1	11	6
	Do. do. do. .. ..	..				11 × 86		3	3	0
ARCHER, J.										
	Thomas de Quincy—chalk	..	..	..	..	14 × 10½		0	7	6
ARMADEO.										
	Descent from the Cross—lunette relief	..				6½ × 12		0	7	6
ARMSTRONG, T.										
	Music piece	..	..	..	..	10½ × 12½		0	7	6
BARRICOLO, F.										
	Benjamin Franklin	..	..	..	..	12½ × 10		0	7	6
BARRY, JAMES, R.A.										
	Edmund Burke	..	..	..	..	12½ × 10½		0	7	6
	Samuel Johnson, D.D. (oval)	..	..	..	..	11½ × 10½		0	7	6
BARTOLOMEO, FRA.										
	Savonarola	..	..	..	..	12½ × 8½		0	7	6
BATES, HARRY.										
	128 Endymion Conveyed in Sleep to old Mount Latmos	..	..	..	..	clay relief	4½ × 13½	0	5	0
	129 Do. do. do. do.	..	..	..	..	do.	12 × 34	1	10	0
	126 Story of Psyche (3 panels)	..	..	..	..	do.		0	10	6
	127 Do. do. do.	..	..	..	..	do. centre sides	16½ × 36 16½ × 11½	2	10	0
	124 Homer	..	..	..	..	do.	5½ × 13	0	5	0
	125 Do.	..	..	..	..	do.	14½ × 36½	1	10	0
	130 Hounds in Leash	..	..	..	..	do.	23½ × 36½	2	2	0

VARIOUS WORKS BY
VARIOUS HANDS.—*Continued.*

	SIZE.	PRICE UNMOUNTED.		
		£	s.	d.
BEECHEY, SIR WILLIAM				
Mrs. Siddons	12 × 10	0	7	6
BELLINI, GIOVANNI.				
Circumcision	9½ × 13	0	7	6
Virgin and Child with Saints	8¾ × 14	0	7	6
BERTHON, RENE.				
Lady Morgan	13 × 10	0	7	6
BINDON, FRANCIS.				
Jonathan Swift	12¼ × 10½	0	7	6
BLAKE, WILLIAM				
The Book of Job (20 designs from engravings, each)		0	5	0
Death's Door, and others, each		0	5	0
Death on the Pale Horse—watercolour ..	12¼ × 9½	0	7	6
The Canterbury Pilgrims—engraving ..	4½ × 14	0	5	0
BOTTICELLI, SANDRO.				
1 Madonna and Child (National Gallery)— a circle	10½	0	7	6
226 Do. do. do. do.	17	0	15	0
241 Do. do. do. do.	26	2	2	0
2 Virgin and Child—Magnificat (Uffizzi) do.	10½	0	7	6
223 Do. do. do. do. do.	17	0	15	0
2A Madonna and Child	13¼ × 8½	0	7	6
221 Do. do. do. do. do.	20½ × 13	0	15	0
3 Virgin and Child	12 × 9	0	7	6
4 The Virgin, the Infant Jesus, and St. John (Louvre)	14 × 10¼	0	7	6
5 Judith (Uffizzi)	13 × 9¾	0	7	6
6 Calumny do.	8¼ × 12¼	0	7	6
224 Do. do. do. do. do.	14 × 21	0	15	0
242 Do. do. do. do. do.	24 × 36½	2	2	0
7 Spring (Belle Arti)	8½ × 13	0	7	6
222 Do. do. do. do. do.	13 × 20¾	0	15	0
243 Do. do. do. do. do.	23¾ × 36¾	2	2	0

VARIOUS WORKS BY
VARIOUS HANDS.—*Continued.*

	SIZE.	PRICE.		
		UNMOUNTED.		
		£	s.	d.
BOTTICELLI, SANDRO.— <i>Continued.</i>				
8 The Birth of Venus (Uffizzi)	8 × 13	0	7	6
229 Do. do. do.	13 $\frac{1}{4}$ × 21 $\frac{1}{4}$	0	15	0
9 The Annunciation do.	10 $\frac{1}{2}$ × 10 $\frac{3}{4}$	0	7	6
228 Do. do. do.	15 $\frac{3}{4}$ × 16 $\frac{1}{2}$	0	15	0
244 Do. do. do.	25 $\frac{1}{2}$ × 26 $\frac{1}{2}$	2	2	0
10 Adoration of the Kings do.	10 $\frac{1}{4}$ × 13	0	7	6
225 Do. do. do.	15 $\frac{1}{2}$ × 19	0	15	0
11 Virgin and Child with Angels (Uffizzi) a circle	10 $\frac{1}{2}$	0	7	6
227 Do. do. do. do. do.	17	0	15	0
12 Abundance (portion of "Spring")	18 $\frac{1}{2}$ × 5 $\frac{1}{4}$	0	7	6
13 Spring (sketch)	12 $\frac{1}{4}$ × 10	0	7	6
14 Giovanna Tornabuoni and the Graces (Louvre)	14 × 10 $\frac{1}{4}$	0	7	6
BOUCHER, F.				
Madame de Pompadour	12 $\frac{3}{4}$ × 10 $\frac{1}{4}$	0	7	6
BRIDGEFORD, T.				
William Mulready, R.A.—pencil	12 $\frac{1}{2}$ × 9 $\frac{1}{2}$	0	7	6
Sir Martin Archer Shee, P.R.A.—pencil	12 $\frac{1}{2}$ × 9 $\frac{1}{2}$	0	7	6
BROOKE, LESLIE.				
Rev. Stopford Brooke, M.A.	10 × 13	0	7	6
BROWN, FORD MADOX.				
Ehud and Eglon—watercolour	9 $\frac{1}{4}$ × 11 $\frac{5}{8}$	0	7	6
Christ and Peter do.	9 $\frac{1}{4}$ × 10 $\frac{3}{4}$	0	7	6
Elisha and the Widow's Son—watercolour	12 $\frac{1}{4}$ × 7 $\frac{3}{4}$	0	7	6
Cordelia's Portion do.	8 $\frac{3}{4}$ × 12 $\frac{1}{2}$	0	7	6
Cromwell on his Farm.. .. .	20 × 14 $\frac{3}{4}$	0	15	0
Henry Fawcett, M.P., and his wife	12 × 9	0	7	6
BURGESS, W.				
Simon Stylites—pen and ink drawing	14 × 10 $\frac{5}{8}$	0	7	6
BURNE-JONES, SIR PHILIP, BART.				
Lord Rayleigh	12 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6
G. F. Watts, R.A.	13 × 9 $\frac{1}{2}$	0	7	6
Sir Edward Burne-Jones, Bart.	12 $\frac{1}{2}$ × 9	0	7	6



2. 223.



9. 228, 244.



5.



6. 234, 242.



7. 223, 243.



VARIOUS WORKS BY

VARIOUS HANDS.—*Continued.*

					SIZE.	PRICE UNMOUNTED.		
						£	s.	d.
BURTON, SIR F.	James Clarence Mangan—chalk	..	..	..	8 × 10½	0	7	6
CANALETTI.	Bridge of the Rialto	..	..	..	10½ × 13½	0	7	6
	The Ducal Palace	..	..	..	9½ × 13	0	7	6
	The Duomo and Salute	..	..	..	9½ × 12½	0	7	6
	The Grand Canal	..	..	..	10 × 12½	0	7	6
CARRACCI, ANNIBALE.	The Three Marys	..	..	..	10 × 12	0	7	6
	Do. do.	..	..	..	16 × 18½	0	15	0
	Portrait of the Artist	..	..	..	13 × 10½	0	7	6
	Calvary. Sketch	..	..	..	13 × 9½	0	7	6
CARTER, HUGH.	Sir Francis Ronalds	..	..	..	12 × 10	0	7	6
CHALON, A. E.	Lord Lytton	..	..	..	10½ × 8½	0	7	6
CHANET, HENRI.	Julia Kavanah—oval	..	..	..	11½ × 9½	0	7	6
CIMABUE.	Virgin of the Angels	..	..	..	12½ × 8	0	7	6
CLIFFORD, EDWARD.	General Gordon—pencil	..	..	..	13½ × 10½	0	7	6
	Father Damien—do.	..	..	..	13½ × 10	0	7	6
	Miss Tucker (A.L.O.E.)—water-colour	..	..	..	10½ × 9	0	7	6
CLOUET, F.	Marie de Lorraine—chalk	..	..	..	12½ × 9	0	7	6
COLLIER, HON. JOHN	Professor Darwin	..	..	..	13½ × 10½	0	7	6
	Do. do.	..	..	..	25 × 19½	1	1	0
	Professor Huxley	..	..	..	13½ × 11	0	7	6
COOPER, SAMUEL.	Oliver Cromwell	..	..	..	10 × 8½	0	7	6
COROT.	Landscape	..	..	..	9 × 12½	0	7	6
	Evening on the Vienne	..	..	..	13 × 21	0	15	0
	Landscape (Louvre)	..	..	..	15½ × 20½	0	15	0
	Do. do.	..	..	..	9½ × 13	0	7	6
	Dance of the Nymphs (Louvre)	..	..	..	9½ × 13½	0	7	6
	Do. do.	..	..	..	15½ × 21	0	15	0

VARIOUS WORKS BY
VARIOUS HANDS.—*Continued.*

VARIOUS HANDS.—Continued.						SIZE.	PRICE. UNMOUNTED. £ s. d.		
CORREGGIO.									
The Virgin of the Basket (National Gallery)						9 $\frac{3}{4}$ × 7 $\frac{1}{4}$	0	5	0
Head of St. Catherine (Dublin do.)						13 × 9	0	7	6
COSIMO, PIETRO DE.									
The Florentine Architect, San Gallo ..						13 $\frac{3}{4}$ × 9 $\frac{1}{2}$	0	7	6
Francisco Giamberti						13 $\frac{3}{4}$ × 9 $\frac{1}{2}$	0	7	6
Hylas and the Nymphs						11 $\frac{1}{2}$ × 13	0	7	6
COTES, FRANCIS.									
Maria Gunning, Countess of Coventry ..						12 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0	7	6
Do. do. mezzotint									
by McArdeU						10 × 8 $\frac{1}{2}$	0	7	6
Elizabeth Gunning, Duchess of Hamilton,									
mezzotint by McArdeU						9 $\frac{1}{4}$ × 8	0	7	6
Catherine Gunning, mezzotint by Houston						10 × 8	0	7	6
CROME.									
The Village Glade						12 × 9 $\frac{3}{4}$	0	7	6
Do. do.						19 × 15 $\frac{1}{4}$	0	15	0
DANCE, GEORGE.									
James Boswell—water colour.. ..						11 × 8	0	7	6
Samuel Rogers— do.						10 $\frac{1}{2}$ × 8	0	7	6
Mrs. Thrale do.						10 × 7 $\frac{1}{2}$	0	7	6
DAVID, J. T.									
Madame Recamier						9 $\frac{1}{2}$ × 13 $\frac{1}{2}$	0	7	6
DAWSON, HENRY.									
St. Paul's						9 × 13 $\frac{1}{4}$	0	7	6
Do.						14 × 21	0	15	0
DICKINSON, LOWES.									
Sir Henry Maine						13 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0	7	6
Lord Napier of Magdala						13 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0	7	6
Professor Lushington						14 × 11 $\frac{1}{2}$	0	7	6
Charles Kingsley						13 $\frac{1}{4}$ × 10	0	7	6
DICKSEE, J. R.									
Sir Henry Montgomery Lawrence						12 $\frac{3}{4}$ × 10 $\frac{1}{4}$	0	7	6
DOBSON, WILLIAM.									
King Charles I.—oval						9 × 7	0	5	0

VARIOUS WORKS BY
VARIOUS HANDS.—CONTINUED.

	SIZE.	PRICE UNMOUNTED.		
		£	s.	d.
DOMENICHINO.				
St. John	14 × 10 $\frac{1}{2}$	0	7	6
DONATELLO.				
Christ in the Tomb—marble relief	9 × 12 $\frac{3}{4}$	0	7	6
The Annunciation—plaster	13 × 8 $\frac{1}{4}$	0	7	6
DOYLE, JOHN.				
Daniel O'Connell—pencil—oval	10 $\frac{3}{4}$ × 8	0	5	0
DOYLE, H. E.				
Richard Doyle	13 × 10 $\frac{3}{4}$	0	7	6
Cardinal Wiseman—water colour	10 $\frac{1}{4}$ × 8	0	7	6
EECKHOUT, G. VAN DEN.				
A Jewish Rabbi	13 × 10 $\frac{3}{4}$	0	7	6
ETTY, WILLIAM.				
Devotion	12 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0	7	6
Phœdria and Cymochles	10 $\frac{1}{4}$ × 13	0	7	6
Do. do.	14 $\frac{3}{4}$ × 20	0	15	0
FISHER, W.				
W. Savage Landor	13 × 10	0	7	6
GAINSBOROUGH, T., R.A.				
Queen Charlotte	13 $\frac{1}{2}$ × 10 $\frac{1}{4}$	0	7	6
Tenducci	12 × 10	0	7	6
Hugh, Duke of Northumberland	12 $\frac{1}{4}$ × 10	0	7	6
J. J. Kirby	12 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6
A View of Suffolk	9 $\frac{3}{4}$ × 12 $\frac{1}{4}$	0	7	6
GHIRLANDAJO.				
Count Sassetti and his son	13 × 9 $\frac{1}{2}$	0	7	6
Virgin and Child—circle	11 $\frac{1}{2}$	0	7	6
GLAZEBROOK, HUGH DE T.				
Anthony Hope	12 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6
GORDON, SIR J. W.				
Sir David Brewster	12 × 10	0	7	6
GRANT, SIR FRANCIS, P.R.A.				
Lord Macaulay	10 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6

VARIOUS WORKS BY
VARIOUS HANDS.—CONTINUED.

VARIOUS HANDS.—CONTINUED.					SIZE.	PRICE UNMOUNTED. £ s. d.		
GREEK SCULPTURE,								
Apollo	(British Museum)	..	..	..	10½ × 7½	0	7	6
Minerva	Do.	..	..	..	12 × 8½	0	7	6
Clytie	Do.	..	..	..	13 × 10½	0	7	6
Youthful Bacchus	Do.	..	..	..	13½ × 9½	0	7	6
Infant Bacchus	Do.	..	..	..	12½ × 7½	0	7	6
Aphrodite	Do.	..	..	..	12½ × 8½	0	7	6
Mercury, front view,	Do.	..	..	..	12½ × 5½	0	7	6
Do. side view,	Do.	..	..	..	12½ × 4½	0	7	6
Aphrodite, full face	..	..	..	..	12½ × 9	0	7	6
Do. profile	..	..	..	..	12½ × 10	0	7	6
GREUZE.								
Head of a Girl	(National Gallery)	..	..	..	10½ × 9½	0	7	6
HALS FRANZ.								
Jacob Pietersz	..	..	..	..	13 × 10½	0	7	6
Alletta Hanemans	..	..	..	..	12¾ × 10	0	7	6
A Young Fisherman,	(Dublin, N. G.)	..	..	..	13 × 10½	0	7	6
HAMILTON, H. D.								
Henry 2nd Earl of Carhampton—pastel—oval					9 × 7½	0	5	0
Denis Daly	..	..	..	do. do.	8¾ × 7¼	0	5	0
Lord Edward Fitzgerald	..	..	..	..	12 × 10	0	7	6
HANDCOCK.								
Charles Lamb—water colour	..	..	..	..	8½ × 7	0	7	6
HARLOW, G. H.								
William 2nd Viscount Melbourne	..	..	..	..	8¾ × 6½	0	5	0
HARWOOD, JAMES.								
Samuel Lover	..	..	..	..	13¼ × 11	0	7	6
HEERE, LUCAS DE.								
Queen Mary I—circle	..	..	..	..	6½	0	5	0
HELST, B. VAN DER.								
An old lady—oval	..	..	..	..	12½ × 10½	0	7	6
HOARE, WILLIAM, R.A.								
Philip Dormer, Earl of Chesterfield—pastel					12¼ × 9¼	0	7	6

PORTRAITS FROM LIFE.



Walter Crane.

John Ruskin.

William Morris.

Rev. Stopford Brooke.

Herr Joachim.



VARIOUS WORKS BY
VARIOUS HANDS.—CONTINUED.

					SIZE.	PRICE UNMOUNTED.		
						£	s.	d.
HOBEMMA.								
	The Avenue (National Gallery)	..	..	..	9 × 12½	0	5	0
	Do. do. do.	..	..	..	24 × 33	2	2	0
	Do. do. do.				18 × 25	1	1	0
HOGARTH, WILLIAM.								
	The Artist .. .. .	..	..	..	12¼ × 9½	0	7	6
	Benjamin Hoadley, M.D.	..	..	..	12¼ × 10	0	7	6
HOLLYER, FREDK.								
	The Rev. Stopford Brooke, M.A., from life..	..	..	..	13 × 10½	0	10	6
	Sir Edward Burne-Jones, Bart.	do.	..	..	13½ × 11	0	10	6
	J. M. Barrie	do.	..	..	13½ × 11	0	10	6
	Walter Crane	do.	..	..	14 × 10½	0	10	6
	Richard le Gallienne	do.	..	..	13½ × 10½	0	10	6
	Dr. Joachim	do.	..	..	14 × 11	0	10	6
	Albert Moore	do.	..	..	13 × 10½	0	10	6
	William Morris	do.	..	..	13½ × 11	0	10	6
	John Ruskin	do.	..	..	7¼ × 8¾	0	5	0
	Do.	do.	..	..	14 × 11½	0	10	6
	Sir William B. Richmond, R.A., K.C.B.	do.	..	..	13 × 11	0	10	6
	G F. Watts, R.A.	do.	..	..	14 × 11	0	10	6
	William Watson,	do.	..	..	13½ × 11	0	10	6
	W. B. Yeats,	do.	..	..	13¾ × 10½	0	10	6
HONE, NATHANIEL, R.A.								
	The Artist .. .. .	..	..	..	12½ × 10½	0	7	6
HOPNER, J. R.A.								
	Mrs. Masters .. .. .	..	..	..	12¼ × 9¾	0	7	6
HUDSON, THOMAS.								
	James Quin—mezzotint by J. H. Faber	..	..	..	8¾ × 7¼	0	5	0
HUMPHREY, O. R.A.								
	Miss Eliza Farren—pastel	..	..	..	7½ × 6¾	0	5	0
HUNT, HOLMAN.								
	The Two Gentlemen of Verona	..	..	..	9¾ × 13¾	0	7	6
	Do. do. .. .. .	..	..	..		1	1	0
HUYSMANN, JACOB.								
	Izaak Walton .. .. .	..	..	..	13½ × 10½	0	7	6

VARIOUS WORKS BY
VARIOUS HANDS.—CONTINUED.

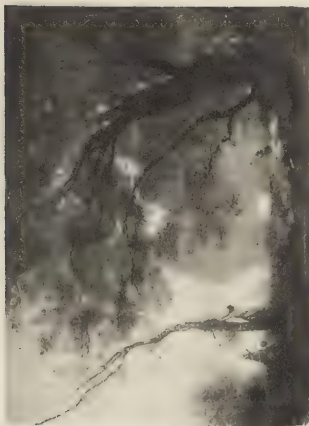
	SIZE.	PRICE UNMOUNTED.		
		£	s.	d.
INCHBOLD, J.				
Scarborough Bay	7 $\frac{3}{4}$ × 11 $\frac{1}{2}$	0	7	6
An old garden	8 × 12	0	7	6
JACKSON, JOHN.				
Tom Moore—oval	12 $\frac{1}{4}$ × 10 $\frac{1}{4}$	0	7	6
JANSENS, C.				
Man in Armour	12 × 10 $\frac{1}{4}$	0	7	6
JERVAS, CHARLES.				
Esther Johnson ("Stella")	12 $\frac{1}{4}$ × 10	0	7	6
KAUFFMANN, ANGELICA.				
Edmund Burke and Charles James Fox	13 $\frac{3}{4}$ × 9 $\frac{3}{4}$	0	7	6
KINGSBURY, H.				
Edmund Burke—mezzotint	7 $\frac{1}{4}$ × 5 $\frac{1}{2}$	0	5	0
KNELLER, SIR GODFREY.				
Sir Richard Steele	13 × 10 $\frac{1}{4}$	0	7	6
Frederick, Duke of Schomberg—engraving by Vanderbane	10 $\frac{3}{4}$ × 9 $\frac{1}{2}$	0	7	6
Richard, Earl Tyrconnell—Drawing by Bulfinch	10 $\frac{3}{4}$ × 8 $\frac{1}{2}$	0	7	6
LANDSEER, SIR EDWIN.				
Sir Walter Scott	12 × 9 $\frac{3}{4}$	0	7	6
LAWRENCE, SAMUEL.				
William Makepeace Thackeray—chalk	13 × 9	0	7	6
LAWRENCE, SIR THOMAS, R.A.				
William Wilberforce	13 × 11	0	7	6
Mrs. Kemble	12 $\frac{1}{4}$ × 9	0	7	6
Rt. Hon. John Wilson Croker	13 × 10 $\frac{1}{2}$	0	7	6
Earl of Camden	12 $\frac{1}{4}$ × 10 $\frac{1}{4}$	0	7	6
Richard, Marquis of Wellesley—sketch	13 × 11	0	7	6
J. Philpot Curran—mezzotint, by J. R. Smith	12 $\frac{1}{4}$ × 9 $\frac{3}{4}$	0	7	6
LAWSON, CECIL.				
A storm	9 × 10 $\frac{1}{2}$	0	7	6
Pastoral	10 $\frac{1}{4}$ × 11 $\frac{3}{4}$	0	7	6
LE BRUN, MADAME.				
The Artist (Uffizzi)	13 × 10 $\frac{1}{2}$	0	7	6



Hobemma.



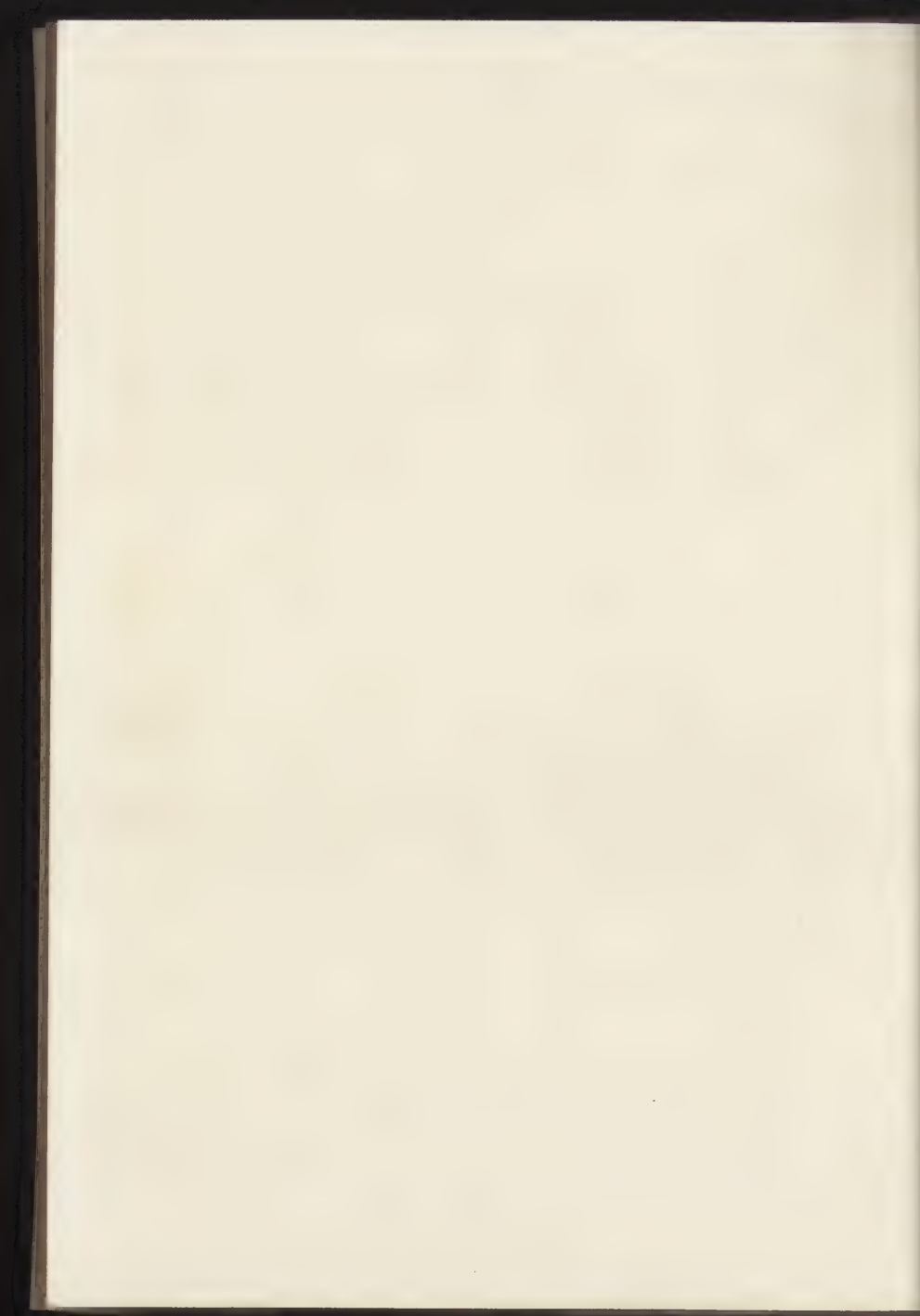
H. Dawson.



Corot.



Troyon.



VARIOUS WORKS BY

VARIOUS HANDS.—CONTINUED.

					SIZE.	PRICE UNMOUNTED.		
						£	s.	d.
LEIGHTON, LORD, P.R.A.								
	The Artist (Uffizzi)	..	..	..	..	11½ × 9½	0	7 6
	Sir Richard Burton	..	..	..	..	11 × 9	0	7 6
LELY, SIR PETER.								
	First Duke of Ormonde—pastel	..	..	..	..	11½ × 8¼	0	7 6
	Samuel Pepys (Magdalen College)	..	..	..	..	12¾ × 9½	0	7 6
LENBACH.								
	Dr. Dollinger	..	..	..	..	12½ × 10½	0	7 6
LIEVENS, JAN.								
	An old man	..	..	..	..	13½ × 10½	0	7 6
LINNELL, J.								
	Sarah Austen—chalk	..	..	..	..	12 × 9	0	7 6
LIPPI, FILLIPO.								
	Virgin and Child (National Gallery)	..	..	..	..	13 × 8¾	0	7 6
	St. John the Baptist and six other saints— a lunette	..	..	..	..	5¾ × 13½	0	7 6
	Do.	do.	do.	do.	..	15¾ × 36	2	2 0
	The Annunciation—a lunette	..	..	..	..	5¾ × 13½	0	7 6
	Do.	do.	do.	do.	..	15¾ × 36	2	2 0
LUCAS, JOHN.								
	Miss Mitford—oval	..	..	..	..	11½ × 9½	0	7 6
	Arthur, Duke of Wellington	..	..	..	..	13 × 10¼	0	7 6
LUINI, BERNARD.								
	Portrait of a Lady	..	..	..	..	12½ × 9½	0	7 6
	Story of Three Martyrs—5 panels	..	..	..	..	each	0	7 6
LUTTEREL, E.								
	Samuel Butler	..	..	..	..	12¾ × 9½	0	7 6
MACLISE, DANIEL, R.A.								
	The Artist—water colour—oval	..	..	..	..	9½ × 7¾	0	7 6
	Charles Dickens	..	..	..	..	12¼ × 9½	0	7 6
	O'Gorman Mahon—pencil	..	..	..	..	11 × 8¼	0	7 6
	Theodore Hook—water colour	..	..	..	..	10½ × 7	0	7 6
	Goethe	do.	..	..	..	8¼ × 4½	0	7 6
	Charles Lamb—pen and ink	..	..	..	..	7½ × 6	0	7 6
	Thomas Campbell—water colour	..	..	..	..	9 × 6½	0	7 6
	Do.	do.	do.	do.	..	10¼ × 7¾	0	7 6

VARIOUS WORKS BY

VARIOUS HANDS.—CONTINUED.

VARIOUS HANDS.—CONTINUED.		SIZE.	PRICE UNMOUNTED.		
			£	s.	d.
MACLISE, DANIEL, R.A.—CONTINUED.					
Harrison Ainsworth—water colour	.. ..	9 × 8½	0	7	6
Tom Moore do.	.. ..	9½ × 6½	0	7	6
Thomas Carlyle do.	.. ..	10½ × 7	0	7	6
MACKNEE, DANIEL.					
Douglas Jerrold	.. ..	13 × 10	0	7	6
MANTEGNA, ANDREA.					
Virgin and Child—sketch	.. ..	8 × 5½	0	5	0
Masque of Folly—water colour	.. ..	9 × 13½	0	7	6
Venus and Mars— do.	.. ..	10½ × 9½	0	7	6
Judith with the head of Holofernes	.. ..	11½ × 9	0	7	6
MEMLING, HANS.					
Portrait of a Donator	.. ..	11 × 8	0	7	6
MERRITT, MRS. A. LEA.					
Sir Charles Eastlake	.. ..	13 × 9½	0	7	6
Russell Lowell	.. ..	13 × 9½	0	7	6
O. W. Holmes	.. ..	13 × 10	0	7	6
Henry James	.. ..	12¾ × 10	0	7	6
MILLAIS, SIR J. E., P.R.A.					
John Leech—water colour—oval	.. ..	11¼ × 9	0	7	6
Thomas Carlyle (portion)	.. ..	13½ × 11	0	7	6
The Blind Girl (Birmingham Museum)	.. ..	13 × 8½	0	7	6
MILLETT, J. F.					
The Gleaners (Louvre)	.. ..	9½ × 13	0	7	6
do. do.	.. ..	18½ × 25	1	1	0
Storm in Spring do.	.. ..	10 × 13	0	7	6
MOORE, ALBERT.					
Sea Gulls	.. ..	13½ × 6	0	7	6
Shells	.. ..	13½ × 6	0	7	6
Shuttlecock	.. ..	13½ × 5½	0	7	6
Battledore	.. ..	13½ × 5½	0	7	6
Follow my Leader	.. ..	6½ × 13	0	7	6
Garden	.. ..	13½ × 6½	0	7	6
Azaleas	.. ..	13½ × 6½	0	7	6
Musician	.. ..	8¾ × 12½	0	7	6

VARIOUS WORKS BY
VARIOUS HANDS.—*Continued.*

VARIOUS HANDS.—Continued.		SIZE.	PRICE UNMOUNTED.	
			£	s. d.
MOORE, ALBERT.—CONTINUED.				
Quartet .. .. .	.. .. .	8 $\frac{3}{4}$ × 12 $\frac{1}{2}$	0	7 6
Sea Gulls .. .. .	.. .. .	35 $\frac{1}{2}$ × 15 $\frac{1}{2}$	2	2 0
Shells .. .. .	.. .. .	35 $\frac{1}{2}$ × 15 $\frac{1}{2}$	2	2 0
MOREELSE, P.				
A Lady (Lady Castleton ?) .. .. .	.. .. .	13 $\frac{1}{4}$ × 10 $\frac{3}{4}$	0	7 6
MORPHY, G.				
Oliver Plunkett—Mezzotint by Vandervaaert		12 × 9 $\frac{1}{4}$	0	7 6
MOSCHELLES, FELIX.				
Sergius Stepniak .. .. .	.. .. .	10 $\frac{3}{4}$ × 9 $\frac{3}{4}$	0	7 6
MULVANY, G. F.				
Daniel O'Connell .. .. .	.. .. .	13 $\frac{1}{2}$ × 10 $\frac{1}{2}$	0	7 6
MURILLO.				
The Holy Virgin and Infant Christ .. .. .	.. .. .	13 × 9 $\frac{1}{4}$	0	7 6
The infant St. John with a lamb .. .. .	.. .. .	13 × 9 $\frac{3}{4}$	0	7 6
NASMYTH, ALEXANDER.				
Robert Burns—oval .. .. .	.. .. .	12 $\frac{3}{4}$ × 10	0	7 6
O'NEILL, HENRY.				
J. C. O'Callaghan .. .. .	.. .. .	12 $\frac{1}{4}$ × 10 $\frac{1}{4}$	0	7 6
PERUGENIO, PIETRO.				
Virgin and Child .. .. .	.. .. .	12 $\frac{1}{4}$ × 7 $\frac{1}{2}$	0	5 0
St. Cecilia .. .. .	.. .. .	13 × 9 $\frac{1}{2}$	0	7 6
PHILLIPS, T. R. A.				
William Blake .. .. .	.. .. .	13 × 10	0	7 6
Michael Faraday .. .. .	.. .. .	12 $\frac{1}{2}$ × 9 $\frac{3}{4}$	0	7 6
POND, H.				
Margaret Woffington—mezzotint by J. McArdell .. .. .	.. .. .	10 $\frac{3}{4}$ × 8 $\frac{3}{4}$	0	7 6
RAEBURN, SIR HENRY, R.A.				
Portrait of a Man .. .. .	.. .. .	12 $\frac{1}{2}$ × 10 $\frac{1}{4}$	0	7 6
RAFFAILENO, DEL GARBO				
A Violinist .. .. .	.. .. .	13 × 9 $\frac{1}{4}$	0	7 6
Virgin and Child—circle .. .. .	.. .. .	11 $\frac{1}{2}$	0	7 6
RAPHAEL.				
Garvagh Madonna (National Gallery) .. .. .	.. .. .	11 $\frac{1}{2}$ × 9 $\frac{3}{4}$	0	5 0
Virgin and Child do' .. .. .	.. .. .	12 $\frac{1}{4}$ × 8 $\frac{1}{4}$	0	5 0
The Miraculous Draught of Fishes—cartoon		10 × 12 $\frac{3}{4}$	0	7 6

VARIOUS WORKS BY

VARIOUS HANDS.—*Continued.*

VARIOUS HANDS.—Continued.		SIZE.	PRICE UNMOUNTED.		
RAPHAEL.—Continued.			£	s.	d.
The Beautiful Gate of the Temple	cartoon	8 × 12½	0	7	6
"Feed my Sheep"	do.	8¼ × 12½	0	7	6
St. Paul preaching at Athens	do.	10¼ × 12¾	0	7	6
Paul and Barnabas at Lystra	do.	8 × 12¾	0	7	6
Elymas the Sorcerer struck with Blindness—					
	cartoon	10 × 12¾	0	7	6
The Death of Ananias	do.	8¾ × 13½	0	7	6
Holy Family (Louvre)		13½ × 8¾	0	7	6
Madonna of the Chair-circle (Pitti Palace)		10¼	0	7	6
Madonna—Grand Duke— (do. do.)		13 × 8½	0	7	6
REMBRANDT.					
Head of an Old Man (Dublin N. G.) ..		13 × 10½	0	7	6
Shepherds Reposing at Night do.		9½ × 12	0	7	6
A Young Man—oval do.		13 × 10¼	0	7	6
Portrait of the Painter's Father		12 × 10	0	7	6
The Painter's own Portrait		12¼ × 9¼	0	7	6
Simeon in the Temple... .. .		12¾ × 9¾	0	7	6
A Young Woman at her toilet (his wife)		12½ × 10½	0	7	6
Portrait of the Painter's Brother		12½ × 10½	0	7	6
The Painter in Military Dress		13 × 9¾	0	7	6
Homer		13¼ × 9¼	0	7	6
The Flight into Egypt.. .. .		11 × 9¾	0	7	6
RENI GUIDO.					
Ecce Homo—oval		13½ × 10¼	0	7	6
REYNOLDS, SIR JOSHUA.					
Samuel called		13½ × 10½	0	7	6
Girl with Mousetrap		13½ × 10¾	0	7	6
Portrait of the Artist (National Gallery)		11¾ × 10	0	7	6
Dr. Johnson		11½ × 9½	0	7	6
Lady Francis Cole		11½ × 9	0	7	6
Lady Caroline Howard		13½ × 11	0	7	6
Admiral Keppel.. .. .		12½ × 10	0	7	6
Duchess of Devonshire, æt 5		12½ × 9½	0	7	6

VARIOUS WORKS BY

VARIOUS HANDS—*Continued.*REYNOLDS, SIR JOSHUA—*Continued.*

	SIZE.	PRICE UNMOUNTED
		£ s. d.
The Artist, æt. 18	9½ × 11½	0 7 6
Lawrence Sterne—mezzotint, by E. Fisher	10½ × 8½	0 7 6
Lady Crosbie do. by Dickinson	13½ × 8½	0 7 6
Frederick, Duke of Gloucester	21 × 15	0 15 0

RIBERA, JOSEPH.

Luke Wadding, O.S.F.	12¼ × 9½	0 7 6
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RICHARDSON, JONATHAN.

Alexander Pope.. .. .	12 × 9¾	0 7 6
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RICHMOND, GEORGE.

Rev. Charles Foster	13¼ × 10¼	0 7 6
Tom Moore—chalk	12½ × 9½	0 7 6
Lord O'Hagan—chalk	12½ × 9¼	0 7 6
Rev. Pusey--oval	13 × 9	0 7 6
Rev. John Keble	13 × 9½	0 7 6
Sir Robert Inglis, Bart.	12¾ × 10	0 7 6
Sir Geo. Gilbert Scott	11¾ × 8	0 7 6
Rev. Henry Parry Liddon, D.D.	13 × 9½	0 7 6
Sir Chas. Lyell	12½ × 10½	0 7 6
Dr. Longley	13 × 9½	0 7 6
Lord Canning	13 × 10	0 7 6
Samuel Rogers	12½ × 10	0 7 6
John Ruskin—chalk study	12¼ × 10¼	0 7 6
Cardinal Newman do.	11¼ × 9	0 7 6

RICHMOND, Sir WILLIAM B., R.A.; K.C.B.

Robert Browning	12 × 9	0 7 6
Robert Louis Stevenson	13 × 10	0 7 6
Holman Hunt	12 × 10	0 7 6
Andrew Lang	13 × 10	0 7 6
Lord Hervey, Bishop of Bath and Wells ..	13½ × 10½	0 7 6
Dowager Lady Stanley of Alderley	13 × 10½	0 7 6
Prince Bismarck	12½ × 10	0 7 6
William Morris.. .. .	12¼ × 9½	0 7 6

VARIOUS WORKS BY
VARIOUS HANDS--*Continued.*

VARIOUS HANDS--Continued.		SIZE	PRICE UNMOUNTED. £ s. d.	
ROBBIA (Andrea Della).				
Virgin and Child—porcelain relief	13½ × 7	0	7	6
The Adoration of the Magi—porcelain relief	12 × 9	0	7	6
The Virgin and S. Thomas ditto ..	12½ × 8	0	7	6
ROBBIA, DELLA (ware).				
The Annunciation ditto ..	11½ × 7½	0	7	6
Virgin and Child—porcelain relief—a circle	9	0	7	6
ROMNEY, GEORGE.				
Lady Hamilton	13 × 11	0	7	6
Mrs. Fitzherbert	11½ × 9½	0	7	6
The Artist	11¾ × 9¾	0	7	6
Edmund Burke—mezzotint by J. Jones ..	12 × 9	0	7	6
Titania, Puck and The Changeling ..	9½ × 12	0	7	6
William Cowper	11¾ × 10	0	7	6
RUBENS.				
Man's head	12½ × 9½	0	7	6
RUSSELL, J., R.A.				
Richard Brinsley Sheridan—pastel—oval ..	12½ × 9½	0	7	6
SANDYS, F.				
Lethe	20¾ × 12¾	0	15	0
Head of a Gipsy	12½ × 10½	0	7	6
Proserpine	13½ × 9½	0	7	6
Head of Samuel	12 × 8½	0	7	6
St. George	13 × 8	0	7	6
John Morley — chalk	13 × 9½	0	10	6
Mathew Arnold do.	13 × 9½	0	10	6
J. Russell Lowell do.	13 × 9¾	0	10	6
Lord Tennyson do.	13 × 9½	0	10	6
Goldwin Smith do.	12¾ × 9½	0	10	6
Henry Shorthouse do.	13 × 9¾	0	10	6
Canon Westcott do.	13½ × 10	0	10	6
Dean Church do.	13 × 9½	0	10	6
SARGENT, JOHN L., R.A.				
Miss Octavia Hill	12¾ × 10	0	7	6
Ditto. do.	18½ × 14½	0	15	0

VARIOUS WORKS BY
VARIOUS HANDS.—*Continued.*

	SIZE.	PRICE UNMOUNTED.		
		£	s.	d.
SARTO, ANDREA DEL.				
The Artist (National Gallery)	$13\frac{1}{2} \times 10\frac{1}{2}$	0	7	6
Madonna and Child (Uffizzi Gallery) ..	$11\frac{1}{2} \times 10$	0	7	6
Holy Family (Pitti Palace)	$11\frac{3}{4} \times 8\frac{3}{4}$	0	7	6
SEVERN, JOSEPH.				
John Keats	$12\frac{1}{4} \times 9\frac{1}{4}$	0	7	6
SHAW, BYAM.				
Silent Noon	$7\frac{1}{2} \times 13$	0	7	6
SHEE, SIR MARTIN ARCHER, P.R.A.				
Thomas Morton	$11\frac{1}{2} \times 10$	0	7	6
SICKERT, WALTER.				
C. Bradlaugh, M.P.	$12\frac{1}{2} \times 10\frac{1}{2}$	0	7	6
SIMPSON, J.				
Captain Maryatt	$13 \times 10\frac{1}{2}$	0	7	6
SMIBERT, JOHN.				
George Berkley, Bp. of Cloyne	$13\frac{3}{4} \times 5\frac{1}{2}$	0	7	6
SMITH, T. CATTERSON, P.R.H.A.				
Earl of Bessborough	$12\frac{1}{4} \times 11$	0	7	6
The Artist	13×10	0	7	6
William Dargan	$11\frac{1}{2} \times 9\frac{3}{4}$	0	7	6
STEEN, JAN.				
The Village School (Dublin National Gallery)	$13\frac{1}{2} \times 10$	0	7	6
STRATTON.				
George Berkley, Bp. of Cloyne—oval ..	$12\frac{1}{4} \times 10\frac{1}{4}$	0	7	6
STUART, C. G.				
Henry Grattan, mezzo tint, by C. H. Hodges	11×9	0	7	6
TALFOURD, F.				
Elizabeth Barrett Browning—chalk ..	$12\frac{1}{4} \times 9$	0	7	6
TITIAN.				
Virgin and Child	8×10	0	7	6
Ariosto	$12\frac{3}{4} \times 10$	0	7	6
The Rape of Europa	$10\frac{1}{4} \times 11\frac{3}{4}$	0	7	6
The Artist (Uffizzi Gallery)	$13\frac{3}{4} \times 9\frac{1}{4}$	0	7	6
Marriage of St. Katherine (Pitti Palace) ..	$9\frac{1}{2} \times 13\frac{1}{2}$	0	7	6
Ditto do. do.	$14\frac{3}{4} \times 20\frac{3}{4}$	0	15	0
Flora (Uffizzi Gallery)	$13\frac{1}{4} \times 10\frac{1}{4}$	0	7	6

VARIOUS WORKS BY

VARIOUS HANDS.—*Continued.*

VARIOUS HANDS.—Continued.						PRICE	UNMOUNTED.		
						SIZE.	£	s.	d.
TROYON, C.									
Oxen going to Labour (Louvre)						8 $\frac{1}{4}$ × 13	0	7	6
Ditto do. do.						16 $\frac{1}{2}$ × 25 $\frac{1}{2}$	1	1	0
UNKNOWN.									
J. W. Pollidori, M.D.						12 $\frac{1}{4}$ × 9 $\frac{1}{4}$	0	7	6
Geoffrey Chaucer						12 × 9 $\frac{1}{2}$	0	7	6
Joseph Addison—oval						7 $\frac{1}{4}$ × 6 $\frac{1}{2}$	0	5	0
Thomas Addis Emmet—pastel—oval						10 $\frac{3}{4}$ × 8 $\frac{1}{2}$	0	7	6
Robert Dudley, Earl of Leicester						12 $\frac{1}{4}$ × 9 $\frac{1}{8}$	0	7	6
George Charles, Earl of Lucan—water colour						5 $\frac{1}{4}$ × 4	0	5	0
Samuel Madden, D.D.						12 $\frac{3}{4}$ × 10 $\frac{1}{2}$	0	7	6
Madame de Sevigne						11 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6
James Ussher, Archbishop of Armagh						13 × 10 $\frac{1}{2}$	0	7	6
David Garrick						12 $\frac{1}{4}$ × 10	0	7	6
Rev. Edward Irving—mezzotint						12 $\frac{3}{4}$ × 10 $\frac{1}{4}$	0	7	6
Dante—wax model						10 × 10 $\frac{1}{2}$	0	7	6
Matthew Prior						12 $\frac{1}{2}$ × 10 $\frac{1}{4}$	0	7	6
Pestolozzi						11 $\frac{1}{4}$ × 9 $\frac{1}{2}$	0	7	6
Mrs. Siddons						11 × 9 $\frac{1}{2}$	0	7	6
VANDYKE, SIR A.									
The Antwerp Painter—Quentin Simons						12 × 10 $\frac{1}{4}$	0	7	6
Lady Sheffield						12 × 10 $\frac{3}{4}$	0	7	6
Lord Sheffield						12 × 10 $\frac{1}{2}$	0	7	6
Francis Snyders						13 $\frac{3}{4}$ × 10 $\frac{1}{2}$	0	7	6
Do. (portion)						14 × 11	0	7	6
Frederick Marselar						13 × 10 $\frac{1}{2}$	0	7	6
Thomas, Earl of Arundel—water colour						7 $\frac{1}{2}$ × 5 $\frac{1}{2}$	0	5	0
BY VANDYKE OR HANNEMANS.									
A young lady						12 $\frac{1}{2}$ × 10	0	7	6
VANDYK, PETER.									
Robert Southey						12 $\frac{1}{4}$ × 10	0	7	6
Samuel Coleridge						11 $\frac{3}{4}$ × 9 $\frac{1}{4}$	0	7	6

VARIOUS WORKS BY

VARIOUS HANDS—*Continued.*

VARIOUS HANDS— <i>Continued.</i>						PRICE UNMOUNTED.	
						SIZE	£ s. d.
VELASQUEZ.							
The Infant Charles Balthasar..	..	..	..	13	× 10	0	7 6
Duke of Parma and Dwarf ..	..	..	..	13½	× 10½	0	7 6
A Moor's Head ..	..	..	..	12	× 10	0	7 6
The Infanta ..	..	..	..	12	× 9½	0	7 6
The Artist (Uffizzi Gallery) ..	..	..	..	13½	× 10½	0	7 6
Philip IV. (Louvre) ..	..	..	..	13	× 7½	0	7 6
VERONESE, PAUL.							
Flight into Egypt—sketch ..	..	..	..	12½	× 9½	0	7 6
VINCI, LEONARDO DA.							
Madonna and Child ..	..	..	..	19½	× 14½	0	15 0
Do. do. ..	..	..	..	13½	× 9½	0	7 6
Holy Family—chalk study ..	..	..	..	13½	× 12½	0	7 6
Portrait of a Lady (Pitti Palace) ..	..	..	..	13	× 9½	0	7 6
The Virgin and Infant Jesus and St. Ann (Louvre) ..	..	..	..	12¾	× 10	0	7 6
The Virgin of the Rocks (Louvre) ..	..	..	..	13½	× 8	0	7 6
The Artist (Uffizzi Gallery) ..	..	..	..	13½	× 10½	0	7 6
VITI, TIMOTEO.							
Study of a Head—crayon ..	..	..	..	7½	× 6	0	5 0
WEYDEN, ROGER VANDER.							
The Descent from the Cross ..	..	..	..	8½	× 13½	0	7 6
WILKIE, DAVID.							
Washington Irving ..	..	..	..	13½	× 10½	0	7 6
WILSON, B.							
Maria Gunning, from a mezzotint ..	..	..	..	10½	× 7½	0	7 6
WYNANTS.							
The Road in the Downs ..	..	..	..	10	× 13½	0	7 6
ZUCCARO, F.							
Sir Walter Raleigh ..	..	..	..	12½	× 10½	0	7 6

PORTRAITS.

One of the most valuable legacies left to us by English artists of the Eighteenth Century and the first years of our own is the magnificent series of portraits reproduced in mezzotints of the pictures of the leading artists of the time. They have a double value. Firstly, that they are magnificent specimens of an art which England at that time made peculiarly her own. Secondly, that they have preserved for us the faces of nearly all the celebrated men and beautiful women of the day. It was probably the photograph that had much to do with the practical extinction of the English school of mezzotint engravers. It is after the lapse of nearly a generation that Mr. Hollier has shown us that photographs in a master's hands can supply the place left vacant by the mezzotint's disappearance. It is something of a coincidence that just at a time when the portrait has been accorded in general estimation the lofty and commanding position it deserves among the various forms of artistic endeavour, Mr. Hollier should have come forward to offer us so satisfactory a substitute for the engraving or mezzotint as a platinotype as he has handled it. It needs no words of mine to emphasize the advantage other than from a purely artistic point of view which the possession of the portraits of great men, famous as statesmen, poets, warriors, authors, or artists, confers on the present and future generations. They are historical documents of the utmost value. But historical documents until they are copied and embodied in the works of the historian are of value only to the very few who are able to study them by often hardly won permission of their possessors, whether these be private individuals or national governments. So it is with the painted portrait. It is too often hidden away in the picture gallery of some country mansion or forms a part of the treasure store of some private collector. Londoners, it is true, are especially fortunate in their enjoyment of free access to the great collection which forms so important a part of our National Gallery, while in Dublin also the authorities are to be commended for having thrown open to the public an exceptionally interesting collection of portraits. Under these circumstances the importance of Mr. Hollier's labours in the direction of procuring permanent copies of celebrated persons which otherwise would only have been known to the few, cannot be exaggerated. I lay special emphasis on the word important

as owing to the lapse of time and the indifferent care of their owners, many most interesting portraits stand a fair chance of being unrecognisable at no distant date. And now to consider these artistic reproductions and their artistic merits. I have compared them to mezzotints and a glance at any one of them will convince even the most casual observer that many of the finest qualities of the mezzotint are here present. And in especial that velvety richness which is one of the chief attractions of the mezzotint. As regards fidelity to the original I need not say that the photograph is superior. Take for example the photograph of Phillips' William Blake and compare it with the very excellent engraving which, by the way, Mr. Hollyer has also photographed, which forms the frontispiece to the celebrated edition of Blair's "Grave," which Blake illustrated. In the engraving the spirituality of expression and delicacy of feature have disappeared. In the photograph they form the chief note of the portrait. But it is not only in the reproduction of oil paintings that Mr. Hollyer's talent displays itself. If in dealing with these he translates colour into the terms of black and white his method when reproducing from pencil or chalk drawings is entirely different. Here we gain what is practically a facsimile of the original, as in the reproductions of the drawings of George Richmond, R.A., of which that of Cannon Liddon may be instanced as being of peculiar interest, not only as an example of fine thoughtful portraiture, but as an instance of fine technique. There is yet another field of portraiture which Mr. Hollyer has cultivated to advantage, namely, the studies he has made directly from the living subject. One has only to turn to his fine studies from life of Ruskin, of the late William Morris, or the late Sir Edward Burne-Jones, to see of what value these records of his will be to future generations. They are more than photographs. They are portraits, a difference which is a great one. Finally, I must call attention to the faculty of selection which Mr. Hollyer has exercised in gathering together these portrait reproductions. As a rule he has exploited private collections and other sources which are not directly open to the public, though his son, Mr. Frederick Hollyer, jun., has lately done good service in procuring for us the choice of the fine Dublin collection to which I have referred above. Nor has Mr. Hollyer confined himself to the old masters, striking as has been his interpretation of these. His series of Watt's portraits is well known and lately he has added to his gallery a notable portrait by Mr. John L. Sargent, R.A.

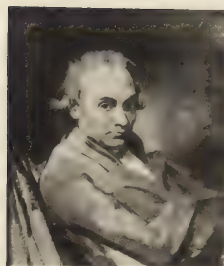
HORACE TOWNSEND

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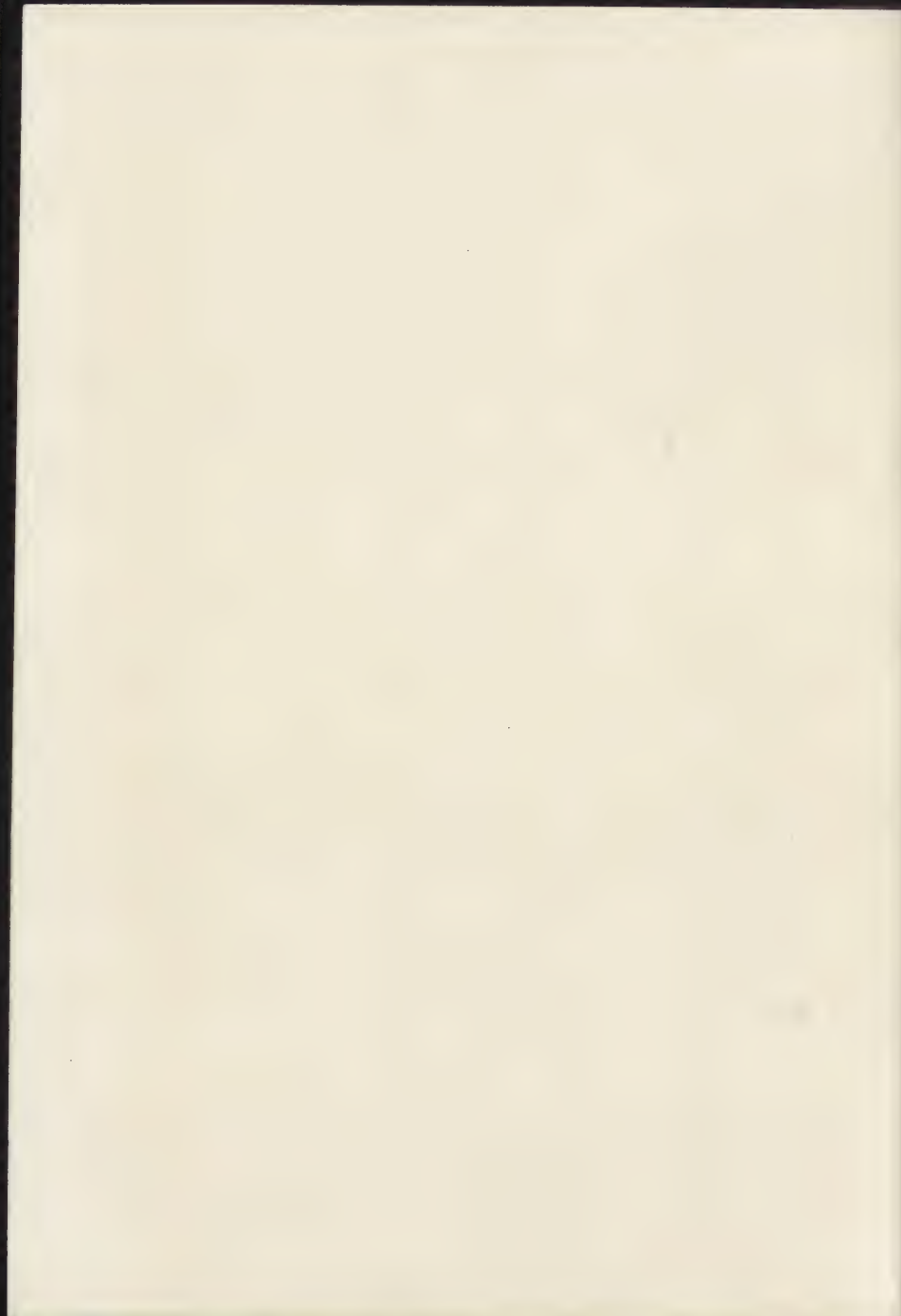
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STUDIES
OF
FLOWERS, FOLIAGE, SEASCAPES, CLOUDS,
OLD BUILDINGS, &c.

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